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HISTORY OF
SEPULCHRAL CROSS-SLABS.

BY
K. E. STYAN.





A SHORT HISTORY
OF
ANCIENT SEPULCHRAL CROSS-SLABS.



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A
SHORT HISTORY
OF
Sepulchral Cross=Slabs,

WITH REFERENCE TO
OTHER EMBLEMS
FOUND THEREON.

BY
K. E. STYAN.

WITH NOTES AND ILLUSTRATIONS OF
EXAMPLES FOUND IN THE
BRITISH ISLES.

LONDON :
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1902.

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PREFACE.



THIS volume is intended as a short popular history on the sepulchral cross-slabs of the early centuries, for the use of both students and general readers. In compiling the history the author has touched on the most leading facts, and though in some cases the touch has been but slight, yet it is hoped that sufficient interest will be awakened to incite the reader to make fuller research elsewhere. The collecting of the slabs (figured in the accompanying plates) has been the work of a considerable number of years, and over each slab the greatest accuracy in drawing has been carried out, due proportions and minuteness of detail being specially desired. All the drawings are the work of the author's own hand, so that the accuracy can be personally vouched for. No attempt has been made to arrange the first series of plates in any chronological order or in order of treatment, for the simple purpose of destroying any chance of monotony that might arise were all the examples of one treatment to be placed side by side. Readers, by passing from page to page, can thus compare the different treatments of the cross-designs all the more readily, and by so doing will feel an interest in them that might not otherwise be so strong.

For authority on many of the remarks contained in the book, reference has been made to the best known writings

PREFACE.

on the subject, and in the case of "Notes on the Slabs" the author would specially call attention to the fact that a vast number of references have been made to form *accurate* notes; in many cases the clergymen of the churches in which slabs have been found have been appealed to personally, and valuable help obtained. A collection of a few slabs bearing authenticated dates is placed at the end of this volume, so that the reader can study the type of each, and thus be able, by comparing the other slabs bearing no dates, to designate the example to an approximate century. After a short time this will not be found hard to do, and a little more study and research will enable the student to be able readily to name a near date to any slabs that may be found in any of his own travels.

To the following works the author is indebted for many of the statements contained herein:—Lyson's "Magna Britannia"; Boutell's "Monumental Brasses and Slabs"; Kelke's "Sepulchral Monuments in English Churches"; Paul's "Monumental Slabs of North-West Somerset"; Brindley's "Ancient Sepulchral Monuments"; Gough's "Sepulchral Monuments"; Petrie's "Ecclesiastical Architecture of Ireland"; Maitland's "Church of the Catacombs"; Skelton's "Antiquities of Bristol"; Britten's "Account of Redcliffe Church"; Bloxam's "Fragmenta Sepulcralia"; Collins' "History of Somerset"; the archæological journals, etc., etc.

K. E. STYAN.

*Ben Craig, Sevenoaks,
April, 1902.*

ERRATA.

*Title of Illustration, Plate 41, and on page 37—
"ROSS CHURCH, MONMOUTH,"
should read "ROSS CHURCH, HEREFORDSHIRE."*



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PLATES (*sixty-four in number*).

LIST OF AUTHENTICATED DATED SLABS.

ILLUSTRATIONS OF SOME AUTHENTICATED DATED

SLABS (*seven in number*).

ILLUSTRATIONS.

PLATE

1. Chapter House, Westminster Abbey.
2. Otford Church, Kent.
3. Kemsing Church, Kent.
4. Chapter House, Westminster Abbey.
5. Westham Church, Sussex.
6. Hinxhill Churchyard, Kent.
7. Westham Church, Sussex.
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9. Westminster Abbey.
10. St. John-Sub-Castro Church, Lewes, Sussex.
11. Claverton Churchyard, Somerset.
12. St. Mary Redcliffe Church, Bristol.
13. Isfield Church, Sussex.
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18. Guildhall Museum, London.
19. Guildhall Museum, London.
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21. St. Michael's Church, near St. Albans, Herts.
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23. St. Mary Redcliffe Church, Bristol.
24. Limpley Stoke Churchyard, Wilts.
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28. Limpley Stoke Churchyard, Wilts.
29. Tintern Abbey, Monmouth.
30. Aylesford Churchyard, Kent.
31. Tintern Abbey, Monmouth.
32. Limpley Stoke Churchyard, Wilts.
33. St. Mary Redcliffe Church, Bristol.

PLATE

34. Elstow Church, Beds.
35. Aylesford Churchyard, Kent.
36. Tintern Abbey, Monmouth.
37. The Museum, Maidstone, Kent.
38. The Museum, Maidstone, Kent.
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43. Tintern Abbey, Monmouth.
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48. Lymgne Church, Kent.
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50. Canterbury Cathedral, Kent.
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55. St. Nicholas' Church, Great Yarmouth.
56. St. Nicholas' Church, Great Yarmouth.
57. Hemsby Churchyard, Norfolk.
58. Canterbury Cathedral.
59. East Dean Church, Sussex.
60. Isfield Church, Sussex.
61. Little Horsted Church, Sussex.
62. Lewes Castle, Sussex.
63. Matherne Church, Monmouthshire.
64. Guildhall Museum, London.

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- A Clonmacnoise, Ireland.
 - B Clonmacnoise, Ireland.
 - C Brougham, Westmoreland.
 - D Bakewell, Derbyshire.
 - E Tintern Abbey, Monmouth.
 - F St. Peter's at Gowts, Lincoln.
 - G Kirkwood, Yorks.

“The Cross, the Christian’s earliest badge,
The banner of his fight of faith,
The emblem that adorns his tomb
To mark his confidence in death.”

A Short History

OF

Ancient Sepulchral Cross=Slabs.

HISTORY OF CROSS-SLABS.



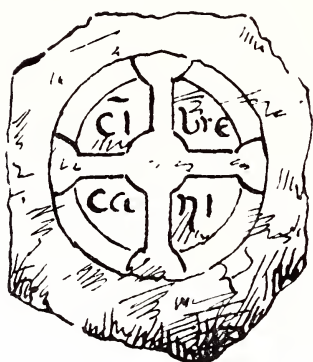
“**E**STEEM every sepulchre or gravestone sacred, and adorn it with the sign of the cross, which take care you do not so much as tread on.” Thus ran a quaint law passed in the reign of Kenneth, King of Scotland, about the year A.D. 840. Thus, too, it can be seen that grave-slabs were held in reverent esteem as early as the ninth century. But it must not be thought that this was the earliest date at which they were first used, for investigations have gone to prove that their use was introduced at a much earlier date, in fact, from the commencement of the Christian Era. Up to this time it was customary for Romans to adorn their stone coffin lids with the deceased’s name, symbols of his trade or profession, and ornaments of various kinds, and it became the habit of Romanized nations to follow up the same fashion; but with the dawn of the Christian Era we find a change brought about. The use of the

trade symbols, etc., was still adhered to, but in addition a cross was more frequently than not carved on the stone as well, together with certain Christian symbols (as fish, triangles, etc.). Inscriptions were also employed, but not so largely.

Thus the history of cross-slabs (of which alone the subject of this book treats) is one of very considerable antiquity. In different countries are found different series of stones, the earliest of all being those in the Lapidarian

Gallery in the Vatican at Rome.

There are the slabs of the many Christians who sought refuge and had burial ground at one time in the Roman catacombs. All these stones bear crosses on them as well as many other emblems, and it is worthy of notice that these old symbols very closely resemble numbers of those found in our own coun-

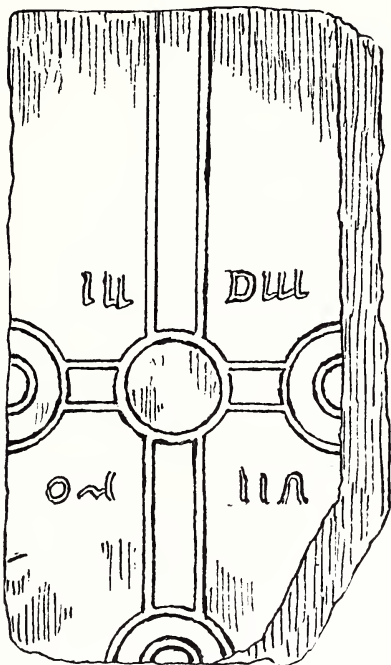


INCISED SLAB OF ST. BRECAN.

try during the thirteenth and fifteenth centuries. These slabs in the Lapidarian Gallery date from the time of the Apostles, from about A.D. 89—A.D. 400; and from them we can pass on to another distinct series, found in Ireland, dating from about A.D. 500 up to about the beginning of the eleventh century. Of these Irish stones, the earliest example, probably, is that of St. Brecan (A.D. 500). St. Brecan was the founder of the monastery of that name

on the great island of Arran. He founded Ardraccan, the seat of the Bishops of Meath. He was the grandson of Carthen Finn, the first Christian prince of Thomond. St. Breacan must have died about the beginning of the sixth century. When his tomb was opened (about the year 1805) to allow the burial of

a Roman Catholic ecclesiastic of Galway, the stone was broken that lay, about 6 ft. from the surface, in an enclosure known as St. Breacan's tomb. After St. Breacan's slab we have that of Conaing (A.D. 822) found at Clonmacnoise; Suibine mac Maelhumai (A.D. 891); Blaimac (A.D. 896), buried at Glendalough; Aedh, son of Aicide, King of Jeffia, killed by the Danes of Dublin and Leinster in 594; Aigidin



STONE OF THE SEVEN ROMANS, IN THE CHURCH OF ST. BRECAN, ISLE OF ARRAN, IRELAND.

(A.D. 955); Maelfinnia (A.D. 992), buried at Clonmacnoise; and Flannchadd (A.D. 1003) also buried at Clonmacnoise.

Contemporary with these early stones in Ireland are many found in various parts of England. One was dug up in 1877 at Monkwearmouth Church, Durham, that showed on its surface a cross and on its sides a Latin

inscription. The form of the cross was that of a very early Anglo-Saxon type, so that doubtless the slab dates from the seventh or eighth century.

Before passing from these ancient specimens, mention should be made of the small stones known as pillow-stones,



INCISED PILLOW-STONE OF HILDDIGYTH,
IN ST. HILDA'S CONVENT, HARTLEPOOL.

from the fact that they were used as bolsters on which to rest the head of the deceased. These quaint examples date from the same period as the above, and though not true grave-slabs, are worthy of note. The work found on them is closely allied to that on the Irish stones. Some good specimens were dug up at the Convent of St. Hilda at Cross Close, Hartlepool (Durham).

After the series of stones in Ireland, those of the succeeding centuries can be traced in England, that is, those ranging from the eleventh century up to the present time ; and it is easy to assign an approximate date to each by comparing those of authenticated dates with those that have no definite age given to them, no inscription, etc. It is rare to find in England examples of eleventh or twelfth century slabs bearing any inscription, but a few are met with in Yorkshire and the north-western counties of England. Throughout the land, cross-slabs are most abundant in stony districts, and Derbyshire seems especially rich in examples. In that county the church of Bakewell shows the greatest number of cross-slabs of any English churches, for over fifty-seven stones are now to be seen, all of them dating before 1260, and some of them even before 1110. Besides these, a great number were used for the repair of the chancel wall when the church was restored in 1826 and 1841. All these stones are interesting, as they bear crosses of varying form and very many curious symbols as well.

As regards the formation of these coffin-lids or grave-slabs, they are found usually to consist of one block of stone, fixed to the coffin or grave it covered—for at one time, especially in the time of Edward III., it was the custom to bury people in no real coffin, but rather in a grave whose base and sides were bricked in, the body covered with sand, gravel, etc., and the grave covered at the top with a slab, either by means of its own weight

or else fastened by cement or mortar. The form of the slab varied, being either flat or coped, wider at the head, and tapering towards the foot, or of the same width the whole way down. Sometimes the lid exactly fitted the grave ; at others it was made larger.

As for the position in which the slabs occur, they are very varied. Often the whole stone coffin stands entirely above ground, either in some particular recess made for its reception in the church or yard, or on the floor of the church ; but at other times we find it just so much sunk in the ground that the lid forms part of the pavement of the church. If placed in the churchyard it frequently lies on a level with the surface. Frequently it is found close to one of the church doorways, it being considered a sign of humility to be buried just by the entrance to the holy edifice. Indeed, we can find a cross-slab in nearly any position (though a certain meaning is attached to some of the positions), for when restoration work is carried on, and these lids are brought to light, they constantly get placed afterwards in strange and often vandalistic positions, treated with a disrespect that is unworthy of any Christian men. Thus we see them placed in some unregarded corner of church or yard, used as waterways or seats, let into exterior walls, where weather and time play havoc on the beautiful cross surfaces, or hidden in some dusty nook in belfry, tower, or porch.

As regards the special meaning attached to certain positions in which a slab may be found, good authorities go

to prove that when a slab lies in one of the outside walls of the church, under a rough decorated arch in one of the chancel walls, it denotes that the deceased died whilst doing penance or under excommunication, and hence was forbidden entrance to the church. A good example of this can be seen in Plate xxi.

Again, a slab frequently may be found at one of the eastern angles of the church. This is said to show that it forms the foundation stone of the building. When it lies near the chancel, it no doubt was made to serve as the Easter sepulchre, especially when it stood under an arch in the north chancel wall. A very fine example of this occurs at Isfield church, Sussex (Plate xiii.). Ecclesiastics were often buried facing the west, as if in the act of addressing the congregation; whilst laymen, as a rule, lie facing the east. This rule does not always hold out, but numerous instances occur in which a cross-slab, with the cross-head looking towards the west, is assigned to an ecclesiastic.

Restoration has frequently brought to light also slabs that at one time or another (probably at the Reformation) have been dug up and replaced face downwards, so that the cross, etc., should be hidden from view. Many instances of this occur. One fine example can be seen in a slab in Cliffe Church (Kent), a slab showing on its (once) hidden surface a very fine foliated cross.

TREATMENT OF SLABS.

IN the treatment of the design there appear to have been two distinct methods, which gave rise to what are known respectively as incised and raised cross-slabs.

In the first case, the incision was made either by means of one clear line round the design, or else by means of two lines with a space between them; the space was filled up with various materials—plaster, pitch, cement, lead, etc. Sometimes the whole design was entirely cleared away to a depth of one-quarter to one-third inches, and then the matrix was filled up in the above way, or else with some coloured composition, or a stone of varying hue. These slabs are usually flat and recumbent, bearing on their surfaces a cross, together, frequently, with some Christian emblems, and, in the later centuries, an inscription. In many cases more than one cross is seen on the slab; two, three, and more may be met with. When two are present, it may mean that a husband and wife or two children lie beneath, or three of one family, as the case may be. It is thought by some authorities on the subject that many crosses on a slab denote the burial place of a bishop. Thus, one found at Nevers, in the crypt of St. Arigle, shows seven crosses on the coffin lid, and the tomb is said to be that of the bishop, who died A.D. 594. Incised slabs are often partly united with the treatment

of raised cross-slabs, in that, whilst part of the design is merely incised, the rest is cut in relief. Several interesting slabs of this kind lie in the churchyard at Limpley Stoke, Wilts. (Plate xxviii.). On each of them is an incised cross, and above the cross, *i.e.*, at the head of the stone, is a representation of the deceased carved in high relief. A peculiar interest is attached to such stones as these in that they certainly show the fashions of the day. These, for instance, represent females, and the head-dresses are characteristic of the period in which they were carved. Again, there is another kind of slab in which the design is partly incised and partly in relief. At Tintern Abbey (Plate xxvi.) is a slab on which the cross-shaft is incised, and the cross-head raised in relief by the cutting away of the stone round the design to a depth of more than half an inch. In Trellick Church, Monmouthshire, is a beautiful example of this (Plate xlvii.). The stone round the cross-head on the slab is cut deeply away within the circle surrounding the design, thus making the fine fourteenth century cross-head stand up beautifully in high relief, the rest of the cross being only incised.

Incised grave-slabs, though found in goodly numbers, are not so plentiful as the raised cross-slabs, nor do they afford the same rich appearance on the whole. They are, however, very interesting. Frequently separate stone coffin-lids are combined to make one large one (by means of a partition), each half bearing a cross, etc. Such an example is found at Goosenerg, Yorks.

Passing from the incised, we next come to the raised cross-slabs, *i.e.*, recumbent stones, flat or coped, bearing cross, emblems, etc., cut in either high or low relief. The variety of designs in these stones is infinite; many, too, admirable for the delicacy of execution, beauty and originality, both as regards the cross treatment and symbolic renderings. The early specimens, *i.e.*, those of the eleventh and twelfth centuries (and even earlier) show a certain roughness and crudeness, but a change came in as the succeeding periods arrived, so that we find those of the fourteenth century surpassing all others for their richness. Most slabs were used in the thirteenth century, so that during the next, although the work was finest of all, examples were not so numerous. At the end of the fourteenth century the use of leaden and wooden coffins came into fashion, stone ones gradually dying out. However, they continued to be used for the next two hundred years or so, and even now, at the present day, stone coffin slabs, with crosses on them, are sometimes used.

SYMBOLS.

UNDER the heading of symbols come the most interesting details of all in the subject of ancient grave-slabs, so quaint are the symbolic renderings, so varied the examples.

Naturally, the cross itself is the leading emblem of Christianity. Frequently round the cross-head is found a circle or quatrefoil (Plate xlvii.). This is supposed to typify the "nimbus" or "glory," showing the triumph of the Lord and consequent triumph of the deceased by reason of the cross. Next we come across the use of a fish, incised or raised in relief. This is a true symbol of Christ, the Saviour, and hence is an emblem held in great esteem by the ancient Christians. The Greek word meaning fish is made up of the initial letters of the words "Jesus Christ, Son of God the Saviour." A great many of the slabs in the catacombs show the word $\iota\chi\theta\upsilon\varsigma$ (fish) written on them without anything else. Some fine incised fish (one large one and three small) are found on a slab in Tintern Abbey, Monmouthshire (Plate xxv.), and two quaint dolphins are seen on a slab in the British Museum, to a Roman Christian, Valerius Pudens, a man-at-arms. Sometimes a fish and key are found together. When this is the case it may denote that the fish was the sign of the deceased's Christianity, and the key that he was a lock-

smith or else a Christian woman, since a key or keys denote the calling also of a female. A bow and arrow and bugle typify the grave-slab of a forester; whilst an axe would show a man-at-arms or a knight. A sword, the emblem of a knight, squire, or man-at-arms is of common occurrence. It is said sometimes to typify the temporal authority of an abbot, for such an instance occurs in the tomb of an abbot of Bala Sala, Isle of Man. A sword may be found in conjunction with a knife or a book; sometimes a harp, sometimes a bugle. The meanings of these combinations are not always clear to see, but that they are in some way connected with warriors, minstrels, knights, forest rangers, etc., is, to a certain extent, apparent. Shears (Plate xxiv.), some of them with sharp points, others with blunt, are common. They doubtless denote the slab of a wool-stapler or clothier, also of a female. To prove the last assertion we have an example in two slabs with inscriptions to two women. Shears, in conjunction with keys, also denote a female. Shears and comb show the signs of a wool-stapler, whilst shears and a glove on a stand show a glover.

A chalice is often met with, either alone, or with a paten, book, cruet, or wafer. All these are symbolic of an ecclesiastic, priest or deacon, as the case may be (Plate viii.).

Trumpets (seen well in a slab now in the Guildhall Museum) (Plate xix.) denote a trumpeter; this is seen from the inscription, meaning "Godfrey, the trumpeter,

lies here," etc., etc. A stone *square* may denote a stonemason or freemason; a knife and dredging box, a cook (as of William Coke, cook, buried in St. Mary Redcliffe's, Bristol); and a horse-shoe, hammer, and tongs naturally denote a blacksmith. Helmets are generally found together with other symbols of knighthood or lordship. Shields denote knighthood. The most ancient example of a shield is seen on the tomb of Geof. Magnaville, Earl of Essex, in the Temple Church. Armorial devices apparently were not used till the thirteenth century—not till much later than the other symbols found frequently. Sometimes a shield had the armorial bearings painted on it, sometimes cut in relief. The outlines of such an emblem as this are seen on a slab at East Dean, Sussex. The shield sometimes has an arm put to it, by which it hangs from the shaft of the cross; at other times it is placed near the base (calvary) of the cross. It was also customary for the deceased's "trade-mark" to be cut on the slab in some way; thus, on an example in St. Mary Redcliffe's, Bristol (Plate xii.), we find a wool-stapler's private trade-mark introduced on a shield suspended from the shaft of the cross. In the trade-mark the letter "B" is introduced, that being the initial letter of the wool-stapler's name, viz., Babbecab. One interesting emblem of the Holy Trinity is seen in the double triangle, as on a slab in Tintern Abbey, Mon. (Plate xxix.).

The base of the cross varies very much in form, but frequently assumes that of a flight of steps (Plate ix.) or

mound of some kind. Hence it is symbolical of the Calvary, and is known as such. Interesting, too, are the different forms of pastoral staves we find (Plate xxix.) typical of bishop, abbot, or abness. Frequently the staff is used in combination with a mitre.

Other curious emblems are employed, the meaning of which is by no means clear ; thus quaint floral signs are seen, carved in strange spots on the slab's surface (Plates lix. and lxi.). It is thought by some that these are intended for the flowers strewn on the grave when the deceased was buried. Vines and lilies are found, typifying Christ, the True Vine, and the Holy Virgin. Other symbols also present themselves, but the above are the most interesting.

In conclusion, there are a few words to say about the study of cross grave-slabs. Truly they are the testament of men and women of olden times, and are historically interesting to us in so far as they give us peeps into the customs and habits of the centuries in which they were made, as well as the customs of burial prevalent at those periods. Artistically interesting are they, too, from the fact that the carvers of old called into play their faculties for originality and delicate handiwork ; and archæologically interesting are they, because they remain as choice relics of the past, fully imbued with a true, loving spirit of sentiment, loyalty, and reverence.

THE CHRONOLOGY OF CROSS-SLABS.

AS a great interest to many students, and lovers generally of ancient relics lies in their being able to approximate such treasures to certain periods, the following hints as to some of the best means of assigning a date to cross-slabs may, perhaps, prove of some use.

It naturally follows that a considerable number of slabs are extant whose dates are truly authenticated from various records, etc., and thus it is that by comparing the forms and styles of these we can certainly apportion *undated* slabs, if not to a given year, at least to a given century. At the end of the present volume a few authenticated dated slabs are figured, and appended to them a list of others (drawn from Cutts' *Sepulchral Slabs and Crosses*), so that the student can compare these with others figured in the foregoing plates, and can grasp the leading characteristics prevalent to certain centuries, for each century, doubtless, had features peculiar to itself.

Amongst the various points by which the age of slabs can be depicted, the following are some of the most noticeable and worthy of study:—(1) The form of the carved crosses; (2) the mode of inscriptions and individual form of the letters, when inscriptions are present; (3) the style of the ornamentations and symbols of profession employed.

Taking first the form of the cross. So far as this is concerned, no implicit faith in it should be given, for in more recent times the form of very ancient crosses is now and again employed. Nevertheless, certain broad forms were evidently characteristic of certain centuries, and it is as well to notice these. Thus, those found on the very early stones in Ireland (Plates A and B) are not found on stones later than A.D. 1000. The twelfth century crosses are very simple, many of them crude in form, many just simply trefoiled or composed of from one to four plain circles. In the thirteenth century the cross-heads were more richly trefoiled, or were cut open in four distinct spreading masses (Plate lx.). Often there were four large circles in the head. With the fourteenth century came a vast increase of richness in detail, the designs being frequently most beautifully foliated, and more often than not the actual cross-head lay encircled in a "nimbus" or outer circle. The base of the cross-shaft (or "calvary") also partook of its own characteristics, passing from the plain and crude, through the form of steps, till it became richly branched, more moulded or stepped, and even foliated, as the fourteenth and fifteenth centuries were reached. In the fifteenth century the designs again began to somewhat wane in real beauty, partaking more of the thirteenth century characteristics.

Then, as regards inscriptions. Referring again to the Irish slabs (and others of same date, A.D. 600-1000), it will be seen that the common form of inscription is "Pray

for the soul of——,” and then on the thirteenth century specimens we have “—— GIST ICI DEU DE SA ALME EST (EIT) MERCI.” A good example of this can be seen on the slab of Godfrey the Trumpeter, in the Guildhall Museum, London (Plate xix.). From the middle of the fourteenth to the end of the fifteenth century the method was: **“Hic jacet — cujus anime propicietur Deus. Amen.”** Sometimes to this was added: **“Jesu merci. Ladie Help.”** but sometimes the latter stood alone. Slabs of the late fifteenth and sixteenth centuries contain conventional forms, introducing the virtues, titles, etc., of the deceased.

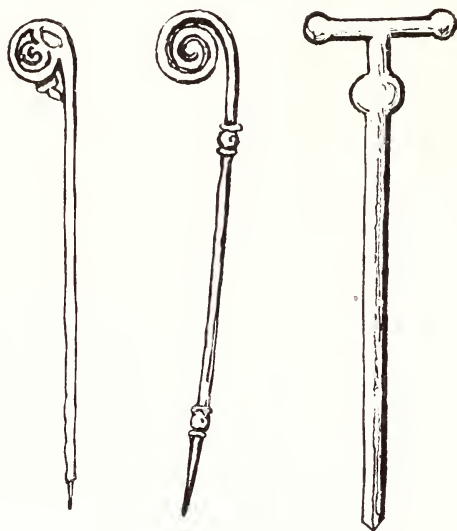
A great number of slabs bear no inscriptions at all, in which case, of course, the only means of assigning a date are by the cross-forms or any other ornamentations that may be present.

Taking the forms of individual letters, we find a wide diversity. On the stones dating up to A.D. 1000 are runic letters (as on the Irish stones), then up till the middle of the fourteenth century Lombardic characters were employed, the latest example of this being found on the slab of Robert de Bures, Acton, A.D. 1361. From the middle of the fourteenth century till about the year 1530 the “black-letter” style became common. This is seen on the tomb of Edward III. (A.D. 1377). From the middle

NOTE.—On some of the twelfth and early thirteenth century slabs the words **“Hic jacet”** are found before the deceased’s name—these and no more. Thus, on a slab in Chester, is written **“Hic jacet. Radulfus.”** and it is thought that the deceased was Radulf, Earl of Chester in the reign of Stephen.

of the next century, for a short period, a return was made to the Lombardic (though the style was somewhat different to the original), which gradually became converted into the common Roman character.

Next, as regards the characteristic forms of the symbols of profession and ornaments generally. Taking the



A.D. 1250.

A.D. 1123.

A.D. 1060.

PASTORAL STAVES, DRAWN FROM VARIOUS CROSS-SLAES.

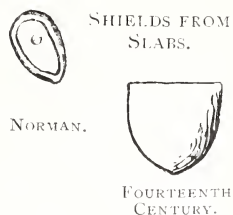
ecclesiastical symbols, such as pastoral staves, chalices, patens, and mitres, a great variety of form is seen in each during each century. A rude form of staff is seen on a slab in Welbeck Priory, Northumberland (A.D. 1060); another of A.D. 1123 is in Chichester; one at Tintern Abbey A.D. 1250; and another, on a slab of the fifteenth

century, is also seen at Tintern. The later century work is much richer than the early, being more trefoiled and foliated throughout. Mitres passed from the low, straight-sided and simple, to the tall, convex-sided and elaborate forms of the fourteenth and fifteenth centuries; and chalices show a corresponding change from simplicity to richness as the ages passed from the eleventh to the sixteenth centuries.

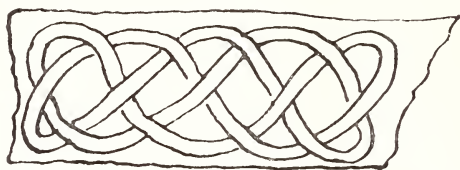


CHALICES FOUND CARVED ON CROSS-SLABS.

Shields and armorial bearings came into use much later than the other symbols of profession, etc. Of the various examples to be seen, many exist both of the Norman and succeeding ages. The Norman period shields were kite-shaped, and after these came the straight-topped forms, with increased length. After these came shorter ones, and from the end of the fourteenth century for a short time the form appears to have been nearly square or short and blunt. Afterwards, for some time, they became very elaborate indeed.



Again, in both mouldings and true ornamental work each partook of the characteristics of the period; thus the "knot-work" is purely Saxon and early Norman, and is seen on the earliest grave-slabs. Rude sculptures of figures and animals are found on the stones of the eleventh century; after that the foliated sides in the thirteenth century; and, lastly, the exquisite leaf and flower forms of the fourteenth century.



KNOT-WORK OF THE ELEVENTH CENTURY.

Briefly as these characteristics are stated, they will prove aids in the specification of the chronology of both incised and raised cross-slabs, and, with a little careful thought and study, the reader will soon be able to assign an approximate date to most of the slabs he may come across; and certainly he will feel amply rewarded for any study bestowed, for then, and then alone, will be found and felt the infatuating interest afforded by these ancient relics of the past.

NOTES ON THE PLATES.

PLATE I.—This coffin-lid lies amongst other stone relics at the entrance of the Chapter House, Westminster. The lower part of the slab is broken away, so that it is impossible to tell the shape the base of the cross used to be. The upper portion, however, is traceable, and we can assign the date of the slab from the four circles composing the cross—one of the distinctive features of that time—to be that of the thirteenth century. The cross is sculptured in relief, hence this is classed among the raised cross-slabs.

PLATE II.—One of the two stone slabs that rest in an upright position against the wall at the west end of Otford Church, Kent, just on the left hand as one enters the side door. Both slabs bear similar crosses, though one of them is more obliterated than the other. From the comparatively small size of the stones, they may have been erected in memory of two children. The cross is carved in high relief, and is a curious example of thirteenth century work. Both the stones were discovered during excavations, and then placed in their present position.

PLATE III.—During the re-seating of Kemsing Church (Kent), that was, prior to the year 1873, this lovely specimen of thirteenth or fourteenth century work was brought to light from beneath the old pews in the nave ; it now lies at the north side of the altar, the calvary towards the east. The exquisitely sculptured design—one in bold relief—is in perfect condition. The most curious thing about this gravestone is the single word that can be seen on the margin at the top end of the stone—a word cut in well-formed Lombardic capitals, the letters placed very closely together, occupying a space of about $6\frac{1}{4}$ inches, and lightly, but distinctly, incised. The word is “EQESCIT” ; on either side of it appear the ancient guiding lines for the workman, as clear, almost, as the actual letters. It is thought that the inscription was originally intended to be “Hic requiescit,” etc., etc., but that it was left unfinished.

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PLATE IV.—The following account of this ancient cross-slab and the coffin it covers is taken from the “Archæological Journal Association,” pp. 77-81 of vol. xxvi. (1870), and is copied almost word for word from that work:—“In 1869 it was resolved to lower the surface of the ground known as the North Green at Westminster Abbey, joining the north aisle of the nave and west side of the north transept. This led to the valuable discovery of the Roman tomb in question. The tomb was 2 ft. 6 ins.

below the floor of the Abbey Church; on its discovery it was first moved into the cloister, then into the north-west tower of the Abbey; it now stands at the entrance of the Chapter House. The tomb is of coarse oolite stone, both coffin and lid; it is hollowed out to a plain oblong shape, and not formed inside in any way to the shape of the human body. The lid, originally in one piece, is broken into several, but the whole preserved. The coffin is 6 ft. 10 ins. long, 2 ft. 5 ins. wide at the head, tapering to the feet. Outside it is 1 ft. 6 ins. high, and the lid adds 7 ins. more to the height. The actual width of the coffin at the foot is 2 ins. less, because the stone for about 5 ins. in front has been tapered off, evidently to let the foot of the coffin into a recess narrower than the regular taper of the coffin would have allowed. This was, no doubt, done so from the first, as necessary to the original position of the tomb. The back and both ends of the sarcophagus are bare of ornament, so that on these three sides it was, no doubt, intended to be hidden. The top of the lid and one side of the coffin are interestingly marked. Of the latter, the front side is divided into three panels. The centre one (4 ft. 7 ins. long) has the inscription: "MEMORIÆ - VALER - AMAN - DINI - VALERI - SUPERVEN - TOR - ET - MARCELLUS - PATRI - FEGR." One panel, 8 ins. wide, lies at either side of this one, each bearing, in low relief, an ornament resembling a shield in use at that time among the Romans. All the lettering and ornamentation on this

part are as perfect as when first cut, but not so the lid. From this it is thought that the coffin was designed to stand in a niche, as we read of in the Roman catacombs. The lid is slightly coped, *i.e.*, from the centre, forming a ridge there to the sides. On the top is a massive cross *patée* of the Latin form, *i.e.*, having a long stem, with the cross at the top. The foot terminates in a single leaf between two scroll-like branches at the very extremity of the stone. This work is much ruder than that elsewhere, and the surface is damaged, probably from the damp of the ground directly down upon it.

“Taking all the evidences found to bear on it, the history of the tomb is clearly this: A Roman tomb, procured elsewhere, was appropriated to an interment in the eleventh or twelfth century, and the cross then cut on the lid (this is inferred from the fact that the latter work lacks the care apparent in the Roman work, and that the cross is worked to the extreme foot of the lid, and hence must have been made when the entire length of the tomb was intended to be visible, and not, as originally, with the foot part hidden). In the thirteenth century, during re-building, the tomb was again disturbed—the lid probably then broken. It was then left in the soil thrown out from the Abbey foundations, where in 1869 it was discovered. Such a use of Roman coffins was practised by the monks of Ely, so this is certainly true of this Westminster tomb.

“The date of the sarcophagus is said to be subsequent to the year A.D. 363.”

PLATE V.—An incised cross-slab, of a greyish coloured stone, forming part of the paving of the north aisle of Westham Church, Sussex. The slab bears on it the date 1694.

PLATE VI.—This cross-slab is on a stone coffin in the yard of Hinxhill Church, Kent, at the eastern angle of the Church. Exposure has much damaged the face of the stone, so that the form of the cross on the lid can be traced with difficulty; it can be seen, in parts, to be carved in high relief. A cross of almost similar form can be seen at Kirklees, Yorkshire. It is probably a specimen of the thirteenth century.

PLATE VII.—An incised cross-slab forming part of the paving in the north aisle of Westham Church, Sussex. The slab bears no date or inscription, but it is, in all probability, of the fifteenth or sixteenth century.

PLATE VIII.—A raised cross-slab lying on the south side of the altar in the chancel of Kemsing Church, Kent. The lower portion of the slab is damaged, but the upper is perfect. On it we can trace the head of a bold, circular cross, and below that, on the left hand of the stem, a chalice, while opposite that on the other side of the stem, is a paten. From these symbols the grave is

evidently that of an ecclesiastic. The slab bears no date or inscription, but the work on it is that of the end of the thirteenth or beginning of the fourteenth century.

PLATE IX.—A rich, beautifully incised cross-slab of the fourteenth or fifteenth century, lying near the centre of SS. John, Michael, and Andrew's Chapel in the north ambulatory of Westminster Abbey. The slab forms part of the pavement of the chapel, hence the surface has been abraded, especially by the head of the cross. It bears no date or inscription.

PLATE X.—This raised cross-slab is a rich example of fourteenth century work. It now rests in an upright position in the exterior south chancel wall of St. John-sub-Castro Church, Lewes, Sussex. For a long time the slab lay up in the belfry, but was afterwards removed to its present position. The stone is very well preserved, the four quatrefoils and nimbus of the cross-head being particularly clearly outlined.

PLATE XI.—This is a very beautiful example of fourteenth or late thirteenth century work. The upper portion of the slab is perfect, so that the cross-head can be easily traced, but the lower portion of the stone is broken away, leaving no trace of the calvary. Just below

the cross-head, on the left side of the shaft, are two letters carved in the stone—"T" and "W" (?); and on the opposite side of the shaft one letter, "H." From the Rev. J. E. Waldy, Incumbent of Claverton, Somerset, in which churchyard this slab is seen, I have learnt that, a few years ago, on the vault of the Rev. W. Hale being re-opened, this slab was dug out with other pieces of stone, and that, noticing the extreme beauty of the slab, it was removed from the vault and placed against the south wall of the churchyard, so that it might be seen. The letters carved on it have since been ascertained to stand for William Hale, one of the masons having carved them as a tribute to his memory. The cross itself is sculptured in high relief.

PLATE XII.—The lid of a stone coffin in the chapel at the west end of the north aisle of St. Mary Redcliffe Church, Bristol. It is curious in having the shield springing by a narrow branch from the shaft of the cross, and bearing on it traces of a merchant's trade-bearings. The edge of the slab shows an inscription, very hard to trace now. Probably the tomb is that of a merchant. (It is interesting here to note that shields and armorial bearings were not introduced till much later than the other symbols of profession.) The work on this slab is of the fourteenth century, the cross, in high relief, showing rich foliage and a quatrefoiled nimbus. The inscription

shows it to be the tomb of John Babbecab, probably a merchant, since the mark on the shield is that of a merchant and has "B" introduced into it.

PLATE XIII.—This is an example of a late fourteenth century raised cross-slab in Isfield Church, Sussex. The cross is of beautiful design, is wonderfully well preserved, and the deep carving on the arms of the cross give good shadows. The slab lies under an arched alcove, that probably formed the Easter sepulchre, in the north wall of the chancel. The cross-arms terminate in trefoiled heads, the shaft being continued up to the base of each, and a deep groove runs down each side piece. The stone is of considerable length. Probably the founder's tomb.

PLATE XIV.—There is no date or inscription on this slab, but the work on it is probably that of the fourteenth century, the ends of the cross showing characteristics of that period. The slab, in addition to the cross, has on it a chalice; hence it marks the grave-slab of an ecclesiastic. The curious little quatrefoil within a square just above the right arm of the cross may be merely ornamental, or it may be a mason's mark of some sort. Similar marks are frequently met with, and this is the interpretation given to them. On a slab at Griffith ap Jorwerth, Bangor, is a quatrefoil within a circle. The slab figured

in plate xiv. stands against the north wall of the chapel in the north-west angle of the church of St. Mary Redcliffe, Bristol. The sculpturing is in relief. The inscription is :
 ✠ “R(I)C̃H(A(RD)) ... D̃E V D̃E L A L M̃E E I T M̃E R C I A M̃E N.”

PLATE XV.—A raised cross-slab, probably of the fourteenth century, that stands against the south wall of the chapel in the north-west angle of St. Mary Redcliffe Church, Bristol. The lower portion of the stone is broken away, but the upper part shows the cross-head, the four trefoiled leaves surrounding it, the shaft, and the two raised portions of stone—one on either side of the shaft—very clearly. This was, no doubt, one of the several stone coffin lids discovered during the restoration of the church many years ago. The stone has a moulded edge, which helps in fixing the date.

PLATE XVI.—This is a raised cross-slab of the latter part of the fourteenth or early in the fifteenth century. It rests in an arched alcove made in the wall of the south aisle of Chevening Church, Kent, but is much hidden from view owing to the close proximity of the pews. It bears no inscription or date.

PLATE XVII.—When the Church of St. Antolins, at the corner of Budge Row and Size Lane (City), was pulled down in 1877, this raised cross-slab of the thirteenth

century was discovered 30 ft. below the foundations of the building, and was presented by the churchwardens to the Museum of the Corporation of the City of London, at the Guildhall, where it may now be seen. The lower portion of the stone is broken away, but the upper part is sufficiently perfect to show that the cross is a richly floriated one, of beautiful design. An inscription evidently ran round the slab, but the only letters now at all traceable are: “Æ(?) : PATÆR.”

PLATE XVIII.—A simple thirteenth century raised cross-slab in the Guildhall Museum, London. Only the upper part of the stone remains, so that only the cross-head, part of the shaft, and part of an inscription on one side can be traced; the letters in the latter—so far as can be seen—appear to be: “LÆM : BRVN : PRIÆZ : PATÆR.” †*

PLATE XIX.—This is an interesting example of the thirteenth century. The coffin and lid (the latter represented in the plate) now stand in the Museum at the Guildhall, London, whither they were removed from the ancient Guildhall Chapel. The cross, with its three-stepped calvary, its long, slender shaft, and simple trefoiled arms, is sculptured in relief; on either side of the

* Slab found on the site of St. Benet's Fink Church (London) in 1854. Supposed to be that of Willem, or William Brun.—*Archæological Journal*, vol. ii., p. 185.

shaft is one incised trumpet, easy to trace, and of interesting design, and these trumpets are the leading feature of the stone, seeing that they show that a trumpeter was once interred below. Round the slab runs the following inscription in Lombardic lettering: "Godefrey Le Troumpour : Gist : Ci : Dev : Del : Alme : Eit : Merci : " ✚ ; the interpretation being: " Godfrey the Trumpeter lies here ; the Lord have mercy upon his soul."

PLATE XX.—In the Guildhall Museum, London, we find this quaint incised slab, probably dating from the early part of the thirteenth century. The lower part of the stone is broken away, so that it is impossible to know if the slab ever bore anything else than the curious incised cross (with the double circle on it) and the fragments of lettering, now almost untraceable. In all probability there *was* no other ornamentation, for the slab is of small size, and the cross now on it must have originally been decidedly towards the tapered base of the lid.

PLATE XXI.—Here we have a very interesting example of thirteenth century work in a raised cross-slab that lies beneath an arched alcove in the exterior wall of the south-east angle of the chancel of St. Michael's Church, near St. Albans, Herts. The lower part of the slab is rather worn away here and there, but the upper part is in very good preservation ; no inscription is borne

on it. The interest in this slab lies in this, that from its peculiar position on the outside of the south-east chancel wall it in all probability marks the resting-place of one who died either under the ban of excommunication or else in penance; in either case, the person would not be admitted into the church.

PLATE XXII.—This is one of three raised cross-slabs that stand against the east wall of the south chancel aisle in Elstow Church, Beds. The knotting of the foliated stem at the base is elegant and curious. Date, fourteenth century.

PLATE XXIII.—A short, deeply-incised slab of Purbeck marble, standing in the chapel at the north-west angle of St. Mary Redcliffe Church, Bristol. Date, early fourteenth century. The stone is about 3 ft. 3 ins. long, and may be either the lid of a coffin or tomb of an adult (for small slabs to them *do* exist), or else a child. The cross is plain; the sides are bevelled, with marginal inscription in very large, deep lettering. Read now, the inscription is as follows: “✠RÆ·····D: DÆ: TRÆVÆLÆ: GIS: YCĭ·····ÆLVR: ALMÆS: ÆYIT: MÆRÆI: AMÆN.” The Christian name, now imperfect, was probably “Reginald.”

PLATE XXIV.—Date, probably early fifteenth century. Incised slab just outside the south chancel wall of Limpley Stoke Church, Wilts. The stone is now rather defaced, but the incised shears are still clearly traceable, and from the peculiar shape of the latter, it is probable that a clothier was buried below. Shears with *square* ends were used then to shear or cut the nap off cloth, the blunt ends preserving the cloth from being damaged.

PLATE XXV.—One of three slabs, lying side by side in the south aisle of Tintern Abbey, Monmouth. Date, latter part of the fourteenth or early part of the fifteenth century. The diapering at the four corners, etc., and cross are inscribed. The calvary is of rich design. The curious fish incised on either side the stem, towards the base, are interesting, since a *fish* was the mystic symbol of the Saviour, and this arose from the fact that the Greek word *ιχθυς* (fish) is formed of the initial letters of the words *Ιησους Χριστος Θεου υιος, Σωτηρ*, meaning: "Jesus Christ, the Son of God, the Saviour."

PLATE XXVI.—A rich fourteenth century example that lies in the centre of the choir of Tintern Abbey, Monmouth. The slab is, unfortunately, broken in half, but both portions still retain the design clearly marked upon them. On the upper portion, the cross, with its

beautiful trefoils, is incised on a deeply-sunk ground ; on the lower portion, the stem and calvary are just simply incised. This double mode of treatment on one slab is interesting. Another example, similar in every respect, is extant at Welsh Bicknor, Gloucestershire.

PLATE XXVII.—Date, probably early fifteenth century. A very small incised slab (only about 3 ft. long) lying at the west end, beneath the tower, of Wellow Church, Wilts.

PLATE XXVIII.—Probably a fifteenth century (or rather earlier) slab. It lies close to the south chancel wall in the churchyard at Limpley Stoke, Wilts. It is interesting to note the variety of work on the slab. The cross itself is incised, while the head, on the upper portion, is carved in relief. Various other slabs showing the same treatment are found in the same churchyard, and it is thought that at some time they may have been removed from the interior of the church. All the stones are more or less defaced.

PLATE XXIX.—An incised slab in the south aisle of the nave of Tintern Abbey, Monmouth, dating from the end of the fourteenth or early part of the fifteenth century. The pastoral staff is of simple form, and denotes

the resting-place of most likely one of the abbots of the monastery. On one side of the stem of the cross, towards the base, are incised letters that, rudely put together, read as "Browne." Opposite, and rather lower down, is a curious double triangle, typifying, maybe, the Holy Trinity.

PLATE XXX.—A handsome fourteenth century raised cross-slab, lying in the yard just outside the east window of Aylesford Church, Kent. The crosses—three in number—are of similar design, but decrease in size towards the base of the stone. This is one of three slabs lying side by side in the churchyard.

PLATE XXXI.—One of two incised slabs (late fourteenth or early fifteenth century), of somewhat different form, lying within iron railings in the nave of Tintern Abbey, Monmouth. The inscription round the top edge of the slab is not traceable, but the main part of the cross is well preserved on the stone. The form of a heart is well introduced into the upper portion of the stem.

PLATE XXXII.—An early fifteenth century incised slab, of *very* small dimensions, lying close to the gate of the churchyard at Limpley Stoke, Wilts. Probably the grave of a child.

PLATE XXXIII.—A very rich example of a deeply-raised fourteenth century slab. Only the upper part of the stone is preserved, but that is of very great beauty. The slab stands in the north-west chapel of St. Mary Redcliffe, Bristol. Note the rose in the centre of the arms of the cross.

PLATE XXXIV.—The broken portion of an early thirteenth century raised cross-slab in Elstow Church, Beds., now standing against the wall of the south chancel aisle. The upper portion of the cross-head is not seen, but interest is attached to the ornamentation on the cross-shaft. What this is intended to represent is by no means clear. Some authorities suppose that they are some implements or hinges, such as were used in chests; others think they may represent the ribbands that supported the heavy processional crosses of that period. Again, the ornament may have *no* special meaning, merely being a decoration. A similar one may be seen on a slab at Oakington, Cambs.

PLATE XXXV.—A handsome fourteenth century raised cross-slab in the east end of the churchyard at Aylesford, Kent. The work on the circle of the cross is very rich and beautiful.

PLATE XXXVI.—This cross is incised, the matrix round the cross-head being cut away to some depth. Date, fourteenth century. It lies in the south transept in Tintern Abbey, Monmouth.

PLATES XXXVII., XXXVIII., XXXIX.—These incised thirteenth century slabs are now in the floor of the Chapel of Chillington House (now the museum), Maidstone. The Guide Book of the latter institution relates that "one of the inscribed thirteenth century sepulchral slabs now laid in the new chapel floor had, face downwards, formed part of the pavement in the front porch; the others had served as tops to unexplainable recesses in the Chillington garden wall." They were probably pillaged from some of the neighbouring churches in the "sixties."

PLATE XL.—A late fourteenth century raised cross-slab lying in the churchyard (east end) of Aylesford Church, Kent. The slab is still very well preserved.

PLATE XLI.—A very interesting example of a fifteenth century incised slab, lying under an arch in the interior north chancel wall of Ross Church, Monmouthshire. From its position, it may be inferred that the tomb is that of either the founder or else benefactor of the

church, but in this case doubtless the later. On the slab are carved the symbols—chalice and book—showing, of course, that the deceased was an ecclesiastic. This combination of symbols is frequently met with, but not so often in the case of ecclesiastics of higher orders, since the book is thought to be the *Textus*, or Gospels, a book peculiar to the deacon. However, the symbols have been found on the tombs of priests, and certainly here, from the position of the slab in the north chancel wall, it must be that of a high, rather than low, dignitary of the church. The slab is rather badly defaced in parts.

PLATE XLII.—A slightly raised thirteenth century cross-slab, brought at some period from one of the neighbouring churches, most likely, but now lying in the new floor of the chapel in Chillington House, Maidstone—now the Museum of the town. The lower portion of the slab has been so damaged that no true outline can be traced, the slab having been plastered into the floor with the greatest neatness and care.

PLATE XLIII.—Rather a curious design; probably a specimen of late thirteenth or early fourteenth century work. The slab is incised, and very much damaged. It lies in the east aisle of the south transept, Tintern Abbey, Monmouth. The inscription on the slab is unreadable, very little remaining at all.

PLATE XLIV.—A piece of early fifteenth century work, the slab being incised and characteristic of that period. It lies in the nave of Tintern Abbey, Monmouth, side by side with another. Very little of the original inscription remains, but the following can be traced on the upper margin of the stone: **“hic jacet Johns.”** In the centre of the cross arms is carved **“ihc”** (ihc).

PLATE XLV.—A fifteenth century incised slab, in the south transept of Tintern Abbey, Monmouth. A richly-designed cross-head, with foliated inscription (now almost obliterated) carved on the stone round it, adorns the upper part of the slab. The stem and calvary of the cross are simple.

PLATE XLVI.—From the porch of Raglan Church, Monmouth. A handsome piece of fourteenth century work. The slab is broken and much defaced, but the portion remaining shows one its former beauty. The cross-head is raised in a sunk matrix. The nimbus and cross-stone are incised.

PLATE XLVII.—From the chancel floor in Trellick Church, Monmouth. A fourteenth century slab. The stem and calvary are incised. The cross-head is slightly raised in a sunk matrix.

PLATE XLVIII.—A raised cross-slab, late twelfth century, in the floor of the north aisle of Lympne Church, Kent. Three of the four “broken circles” are perfect, and the two foliar terminals, but elsewhere the slab is much broken about and defaced.

PLATE XLIX.—A thirteenth century slab, now let into the north tower wall (interior) of Penshurst Church, Kent, that was dug up about the year 1854 under the north nave aisle, during the re-building of that portion. The main cross is raised, but the four trefoiled arms, behind the head, are simply incised, with two thinly-incised lines running up each. The slab is much cracked.

PLATE L.—The slab of Stephen Langton (date 1228), lying at the east end of the south transept chapel, Canterbury Cathedral. The cross is raised. The whole slab is very perfect, and closely resembles another that lies in the crypt of the same building.

PLATE LI.—One of the two slabs dug up about the year 1854, during the re-building of Penshurst Church, Kent, and now let into the south tower wall (interior) of the church. Mr. Parker, the antiquary, says that the form of the head-dress indicates the figure to be that

of a Templar, and Mr. Smith, rector of Penshurst, fancies the idea represented is "submission under the Cross." The cross on the slab is raised, and the figure incised in relief.

PLATE LII.—A raised, early thirteenth century slab lying in the floor of the ambulatory in Norwich Cathedral, marking the tomb of John Berney, once prior to the monastery of that city.

PLATE LIII.—An incised thirteenth century slab, in fairly good preservation, on the floor in the west end (interior) of St. Clement's Church, Hastings.

PLATE LIV.—The remains of a very handsome fourteenth century raised slab in the north chancel aisle of St. Nicholas' Church, Great Yarmouth, beneath a niche in the wall, which formerly contained the Crowmer tomb; but it is not thought that this slab, or the others beside it, have any relation to that family. Date, between 1300 and 1500.

PLATE LV.—A curiously small slab, in same spot as above slab, in St. Nicholas' Church, Great Yarmouth. A raised cross, probably of fifteenth century work.

PLATE LVI.—This handsome raised cross-slab, dating from the end of the thirteenth century, lies beneath a richly-sculptured arch, in a niche in the north aisle of the nave of St. Nicholas' Church, Great Yarmouth, where it forms the prior's tomb.

PLATE LVII.—One of the two raised cross-slabs, of similar design, now lying in the churchyard just beneath the east window of Hemsby Church, Norfolk. Date, thirteenth century.

PLATE LVIII.—A thirteenth century slab (cross slightly raised), discovered in 1896, lying in the floor of St. Nicholas' Chapel (in crypt) in Canterbury Cathedral. The slab closely resembles that on the tomb of Stephen Langton in the same Cathedral.

PLATE LIX.—Probably a slab of the late thirteenth century, now lying on the floor of the vestry in East Dean Church, Sussex. The stone is broken into three portions. The upper part shows the raised cross-head, trefoiled, and above the arms are two stars (one on either side), apparently of five points, though much damaged. The central portion shows, in the centre, slight indications of the shaft of the cross; to the left of it are three

small crosses and two flowers, which *may* be roses. The latter may have been used merely as ornaments, or as religious emblems with some symbolical meaning. These ornaments may have been cut on a shield, since there is a slight indication of one, but so damaged is the slab that of this point the verification is open to doubt. On the other side of the shaft is the faint outline of an animal; it may be that of a lion or dog. The lower portion of the slab shows the cross-shaft and simple calvary. The edges of the whole stone, though much broken, show a double row of bevelling.

PLATE LX.—A raised cross-slab, of the thirteenth century, now resting in an upright position in the exterior of the south chancel wall of St. Margaret's Church, Isfield, Sussex. The base of the stone is broken away, and the surface throughout is much defaced, but enough can be traced to show that the sculpturing is characteristic of that century.

PLATE LXI.—This is a small, but interesting raised-cross thirteenth century slab, lying almost hidden from view under an arched alcove behind the choir-stalls in the north chancel wall of St. Michael and All Angels' Church, Little Horsted, Sussex. The tomb probably formed the Easter sepulchre. The cross-head is fairly

perfect, but the shaft is damaged, and the base of the slab broken away. In one of the circles formed by the cross-head is a four-leaved flower, probably meant to denote the flowers that were cast on tombs at the time of the burial. Below the cross-head, on the left of the shaft, is a curious ornament; it may have represented the upper portion of a staff, but it is difficult to say for certain *what* it truly means. On the right of the shaft is a curious circular ornament with grooves upon its surface. Whether or no this was intended to represent a shield of any sort it is hard to say, but an ornament of somewhat similar form is seen on the stone of Udard de Broham, A.D. 1185, and shields of this form, with a boss in the centre, can be seen in the Bayeux tapestry. From its position in the north chancel wall this slab may show the resting-place of a benefactor, or even founder, of the church.

PLATE LXII.—This gravestone “was found in 1850, on the site of the churchyard of St. Peter’s, West Out, Lewes, Sussex, and is supposed to be the slab of an ecclesiastic” (S.A.C., vol. vi., p. 264). The slab now rests against the wall of the Castle Gardens at Lewes. The shaft of the cross is incised, and what remains of the cross-head is in relief. Probable date, the thirteenth century.

PLATE LXIII.—A portion of a thirteenth century incised slab now in the porch of Matherne Church, Monmouth.

PLATE LXIV.—A small portion of a slab (incised) now in the Guildhall Museum, London. From the style of the cross and the few letters traceable on the stone it is doubtless a specimen of late thirteenth or early fourteenth century work.



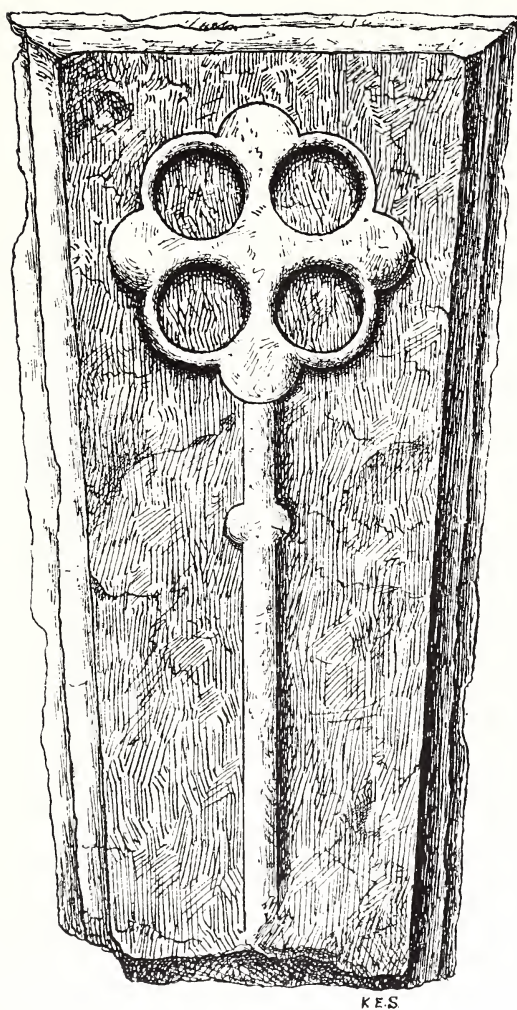


PLATE I.

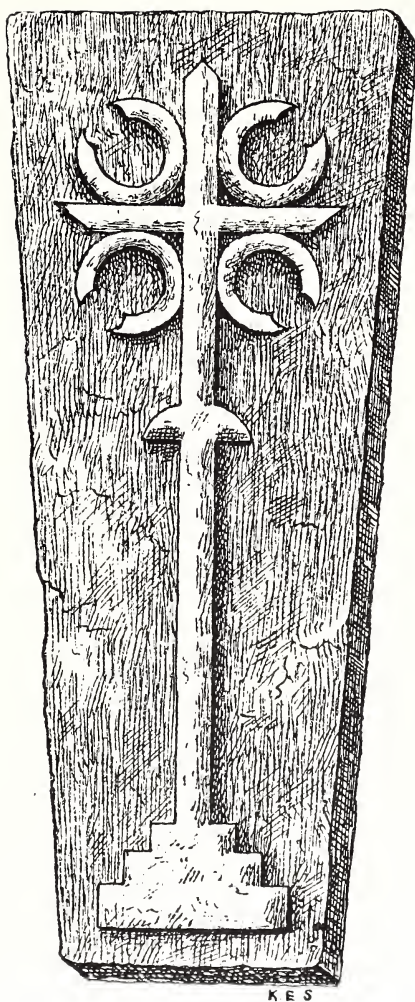


PLATE II.

at Ford, Kent

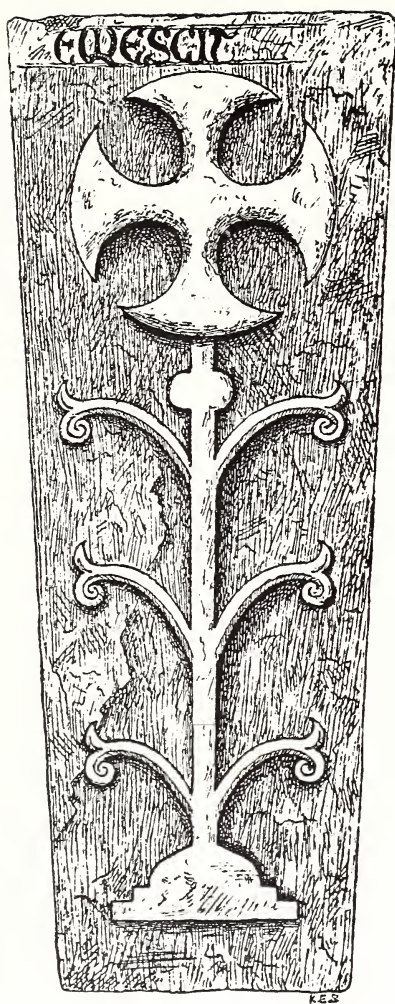


PLATE III.

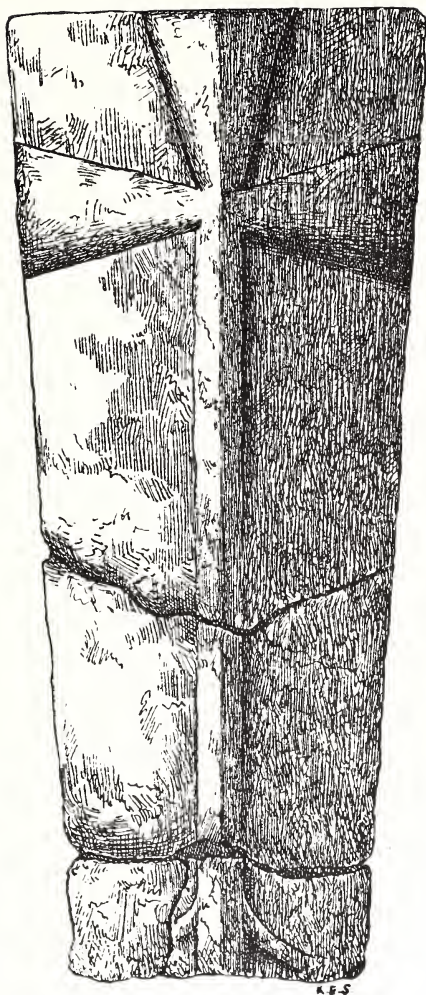
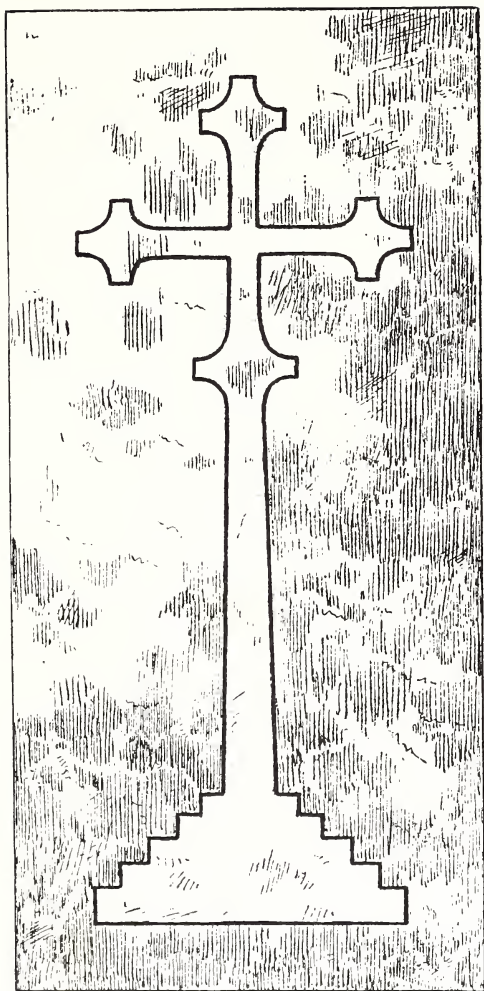


PLATE IV.



KES

PLATE V.

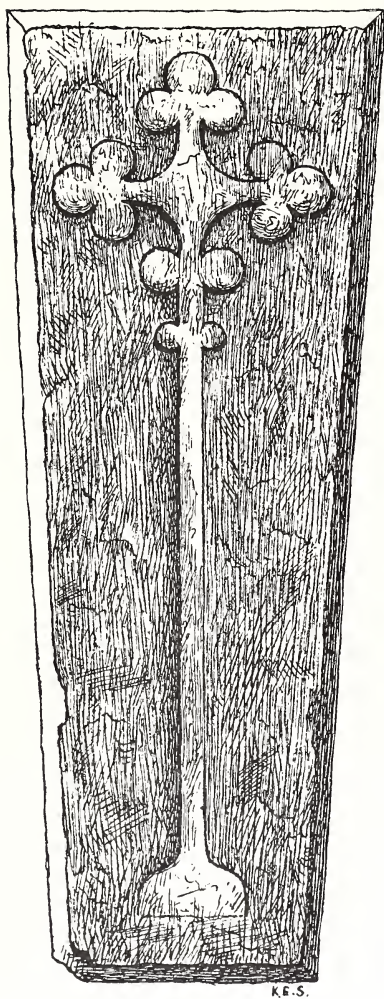
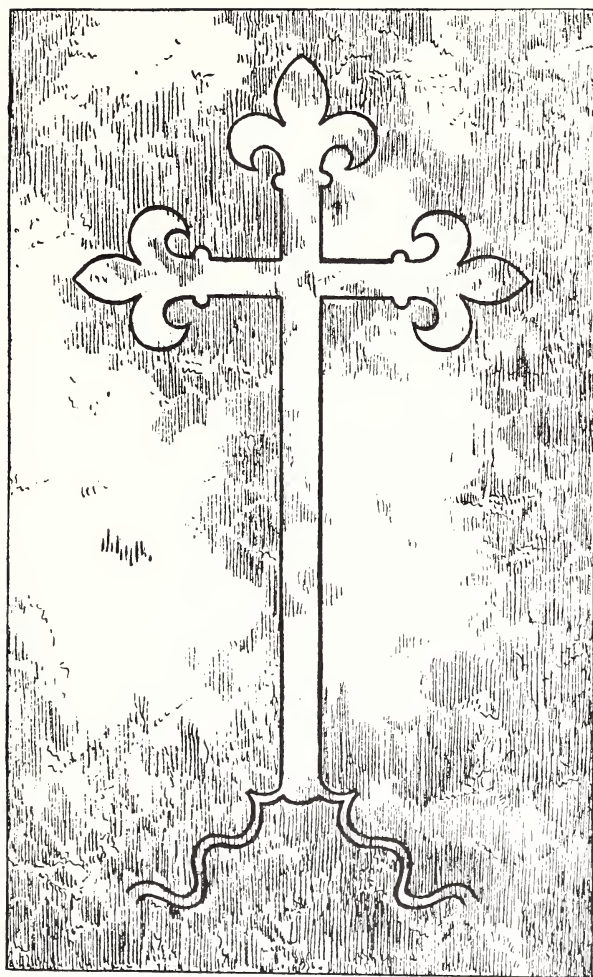


PLATE VI.



KES

PLATE VII.

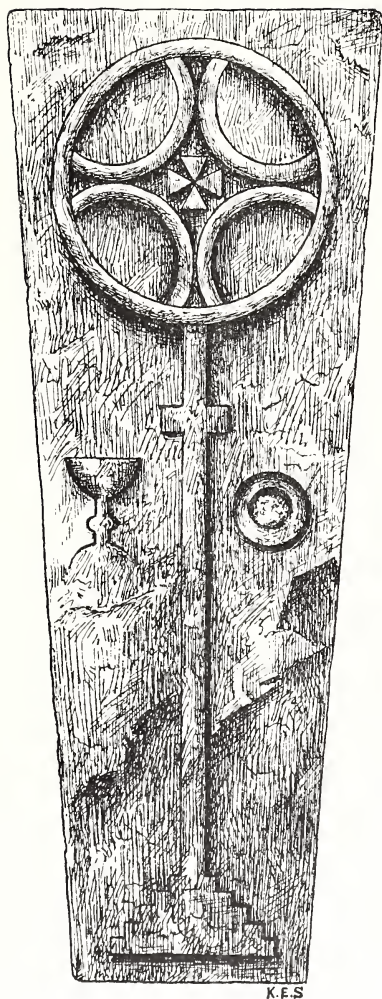


PLATE VIII.

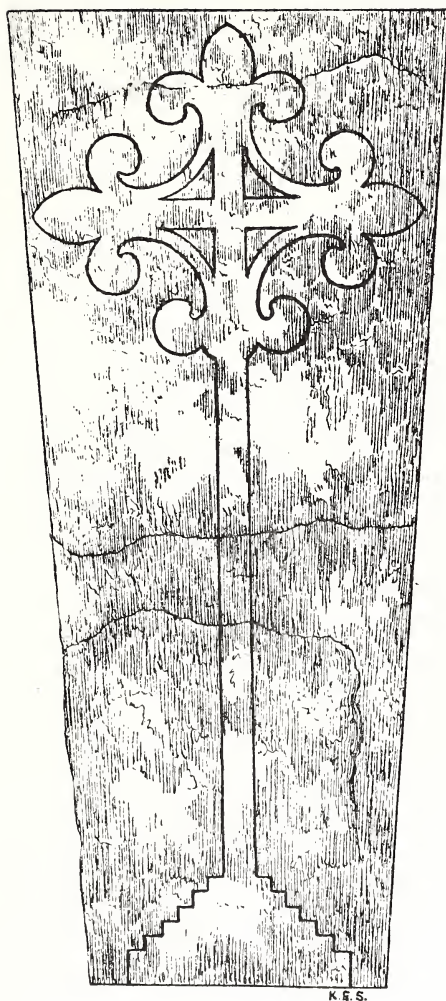


PLATE IX.

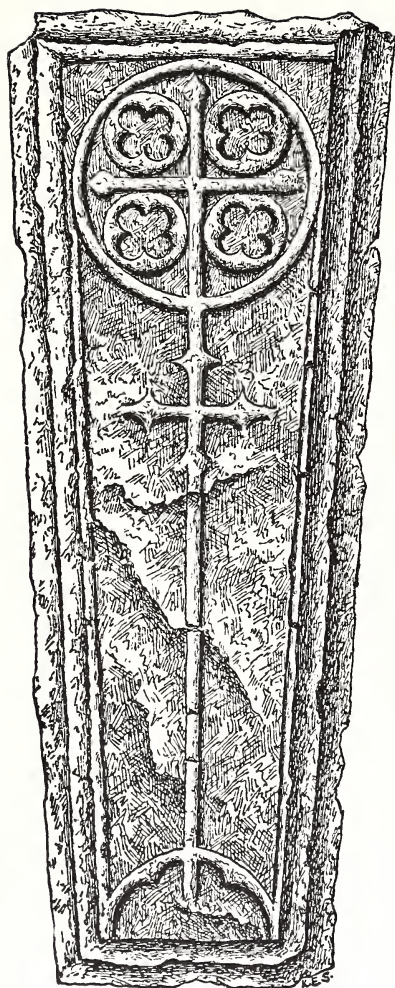


PLATE X.

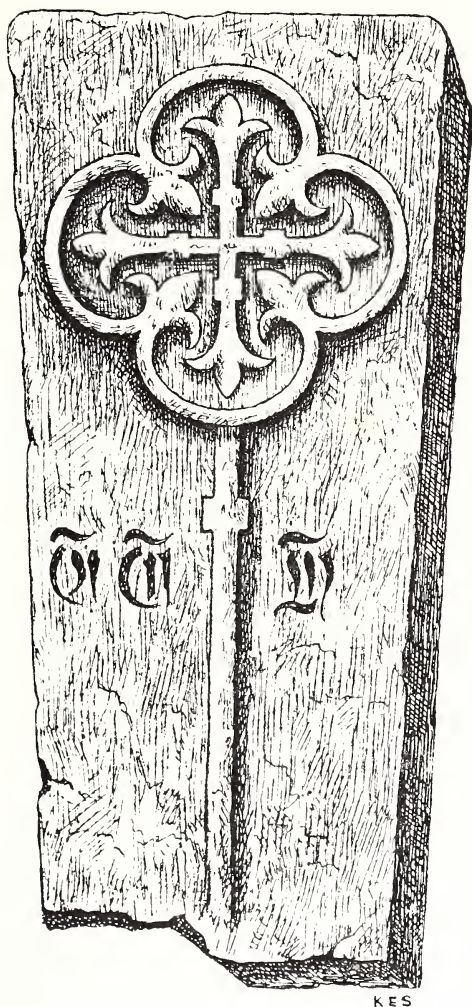
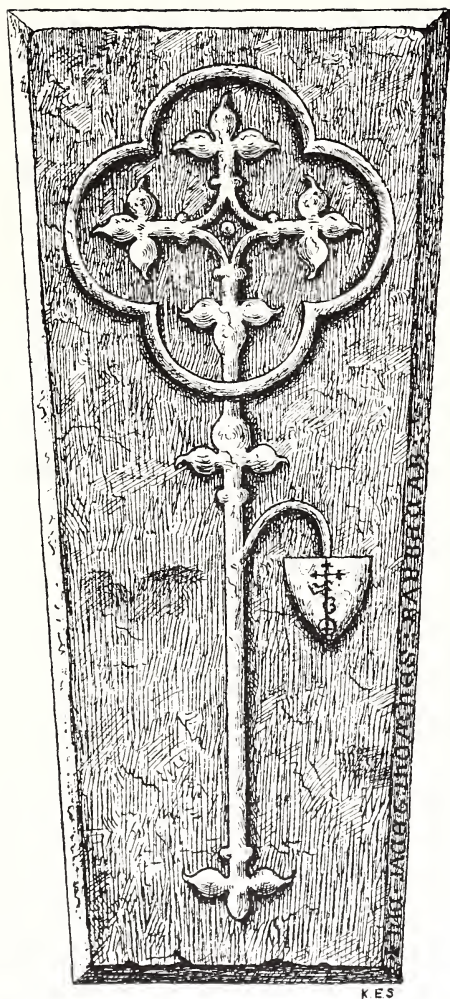


PLATE XI.



KES

PLATE XII.

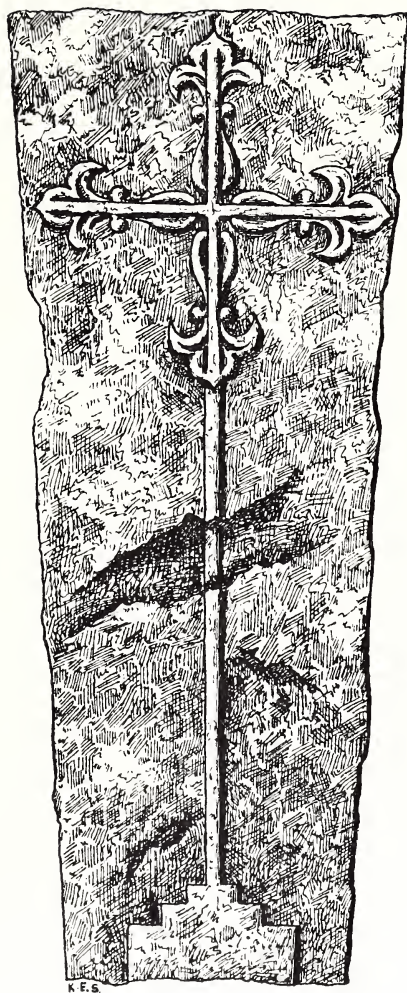
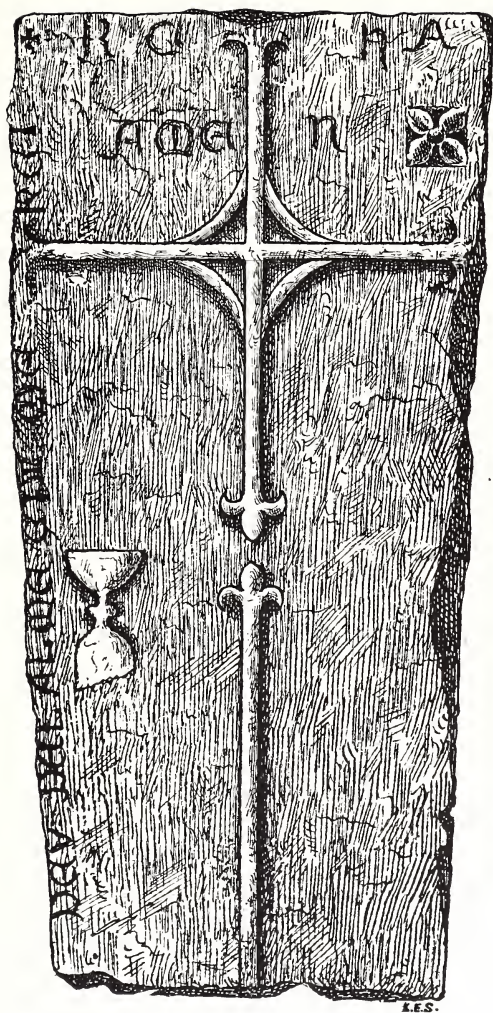
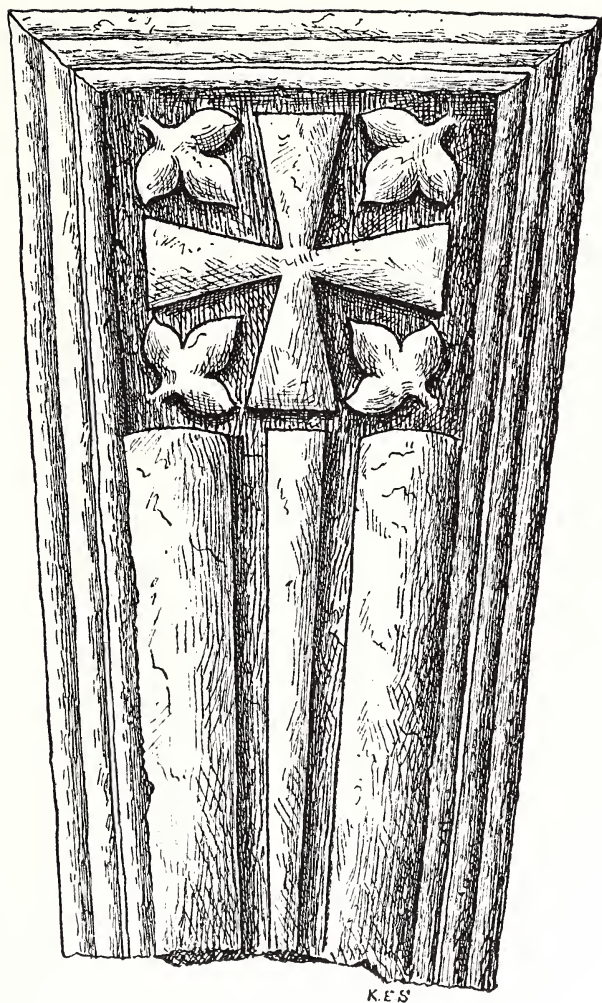


PLATE XIII.



L.E.S.

PLATE XIV.



KES

PLATE XV.

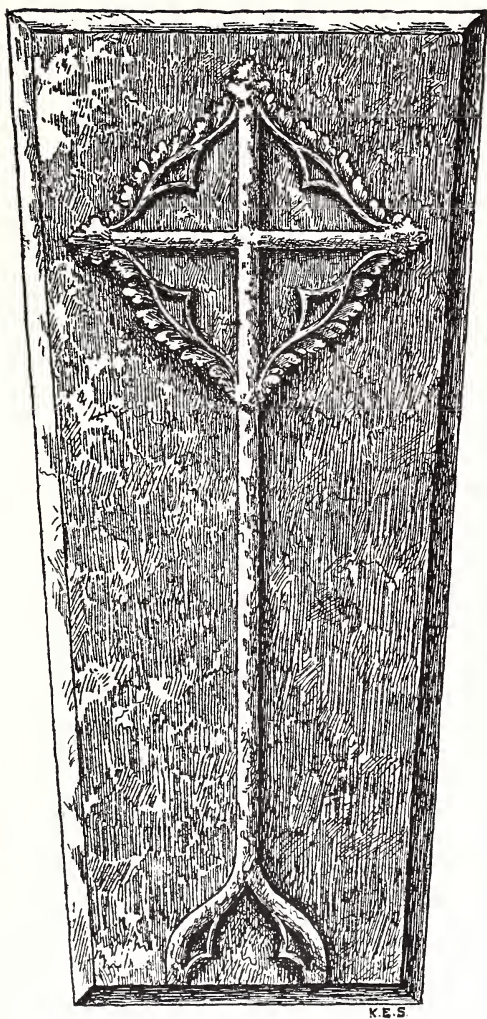


PLATE XVI.



PLATE XVII.

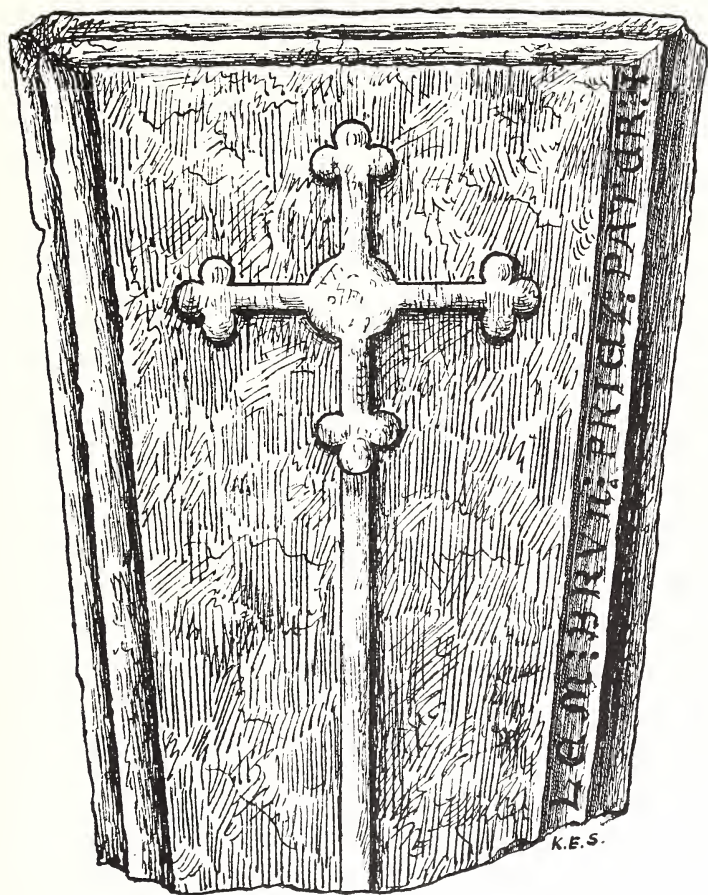


PLATE XVIII.

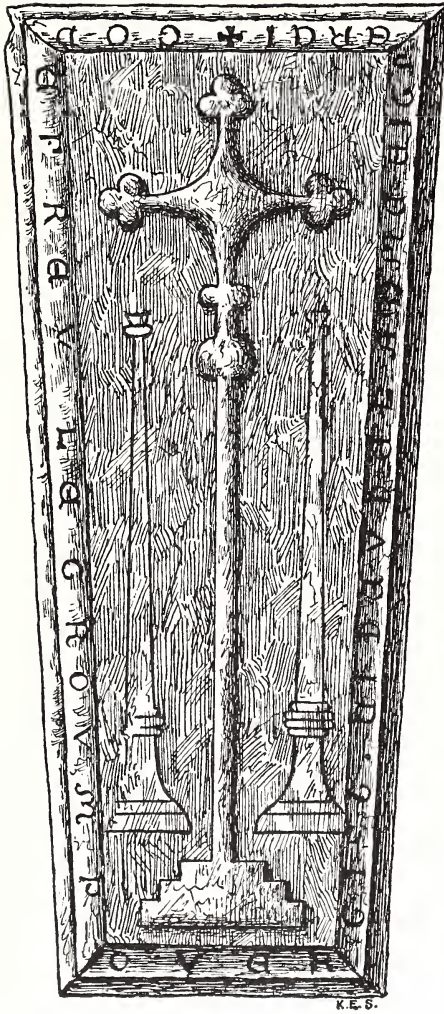


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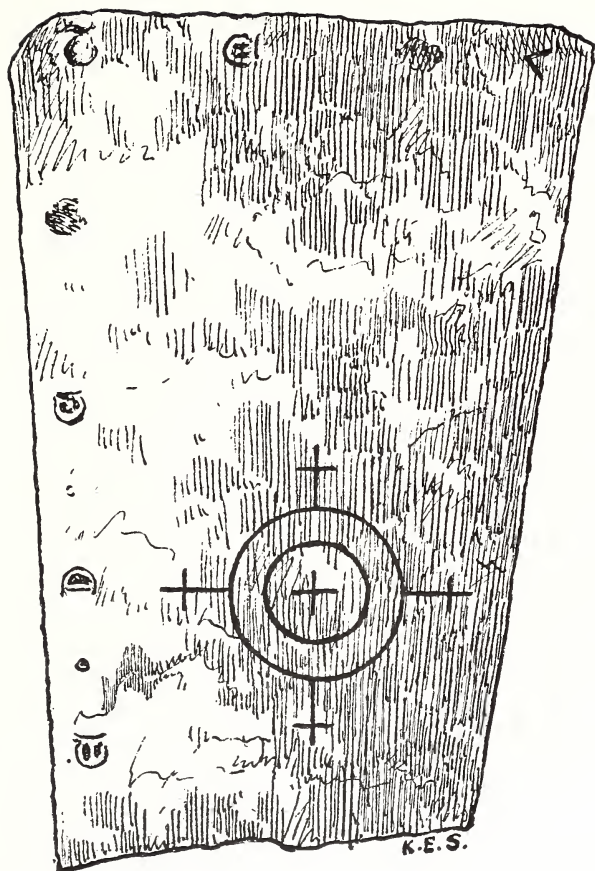


PLATE XX.

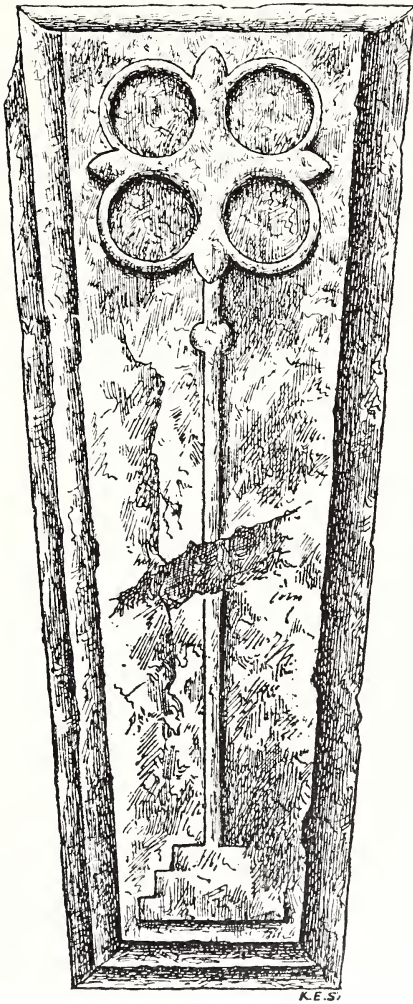


PLATE XXI.

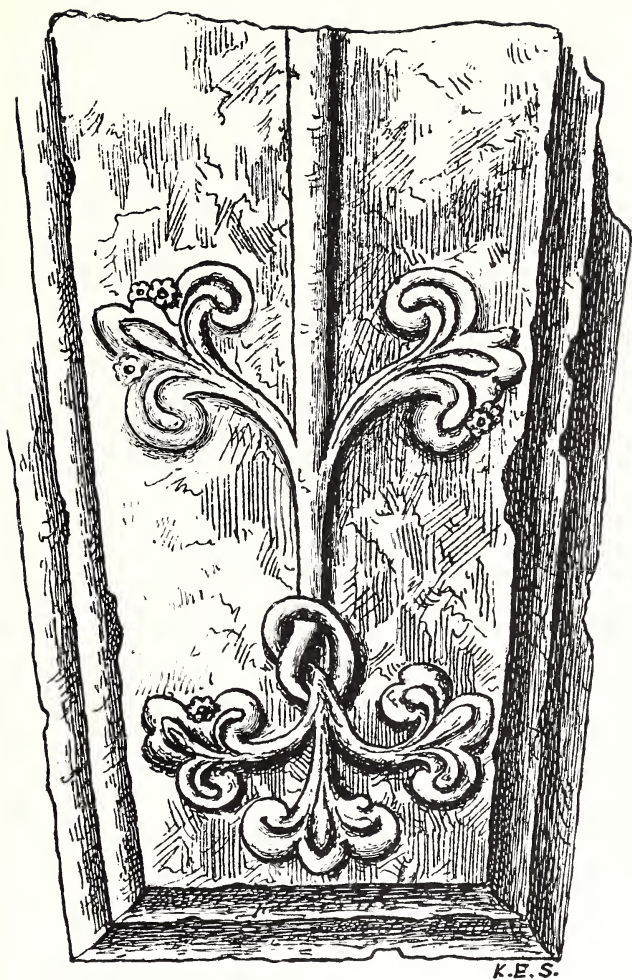


PLATE XXII.



PLATE XXIII.

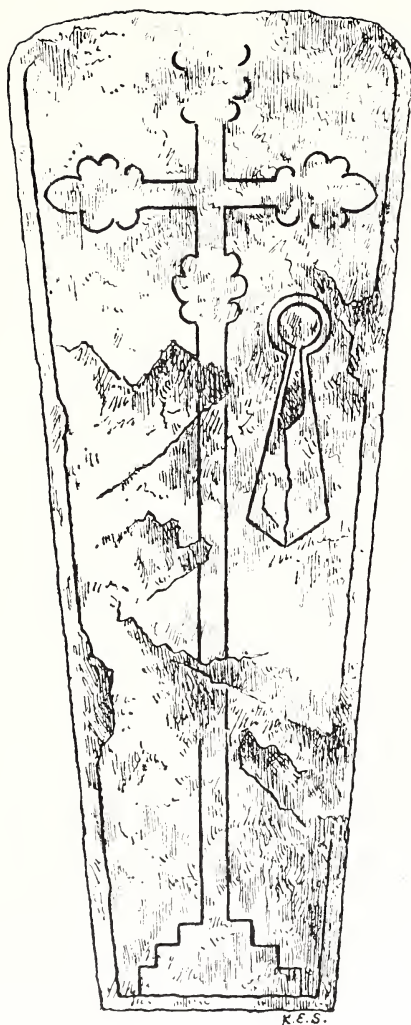


PLATE XXIV.



PLATE XXV.

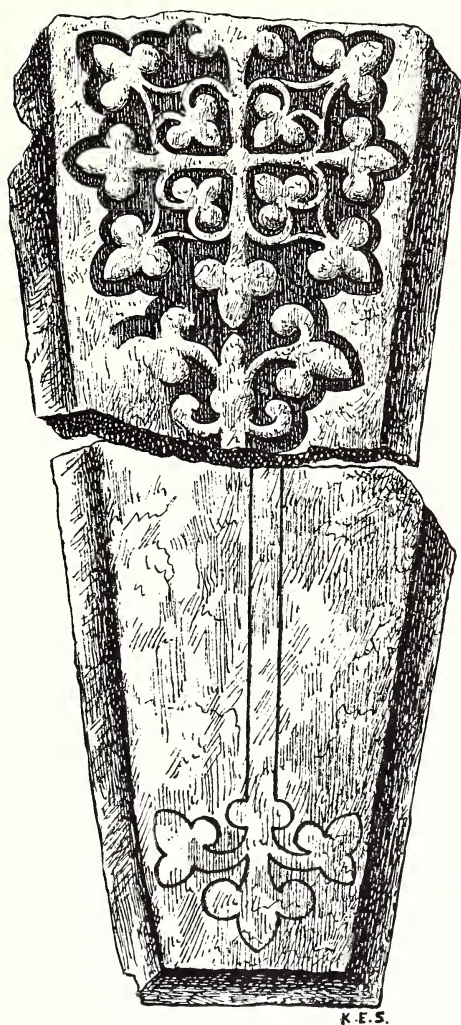
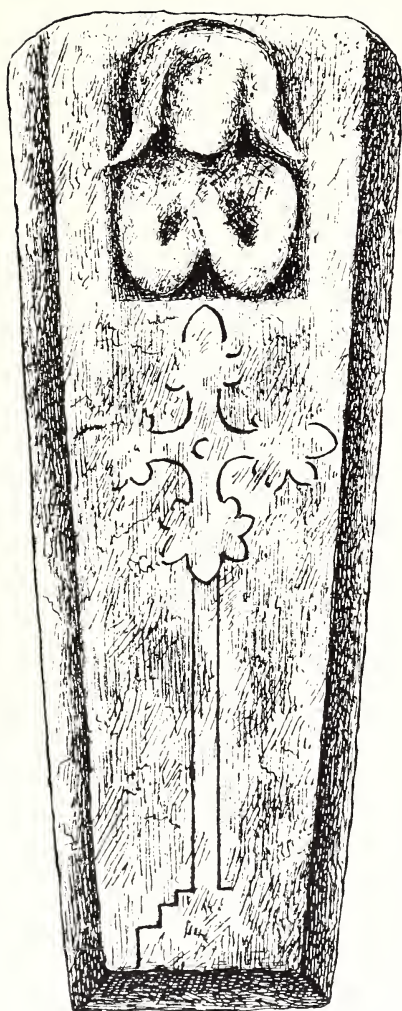


PLATE XXVI.



PLATE XXVII.



K.E.S.

PLATE XXVIII.

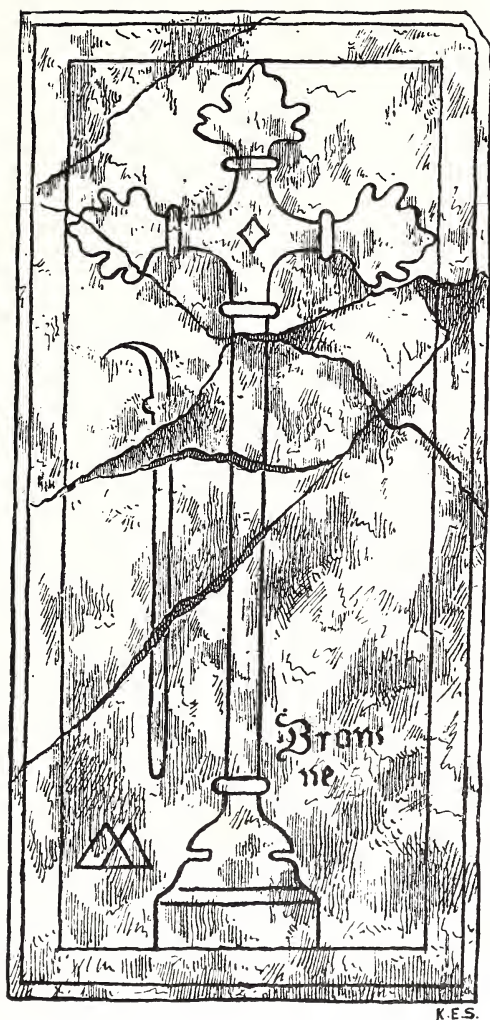


PLATE XXIX.

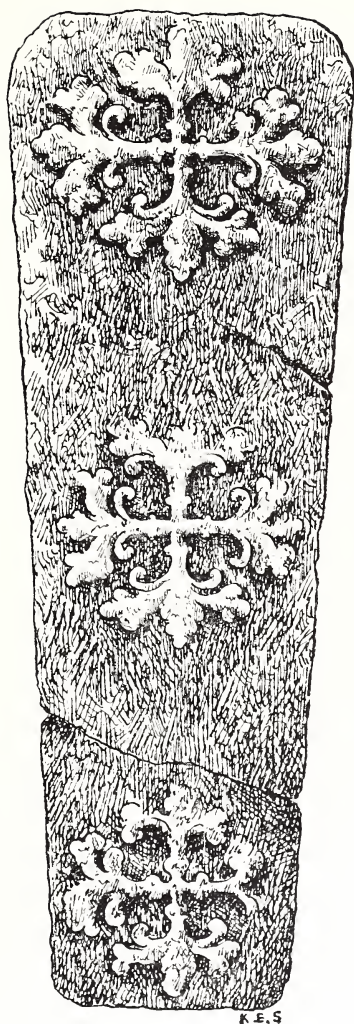


PLATE XXX.

Aylesford

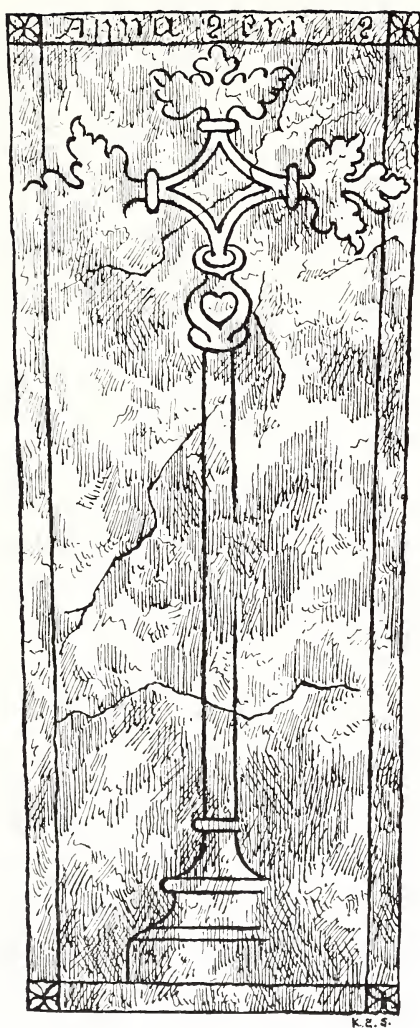


PLATE XXXI.

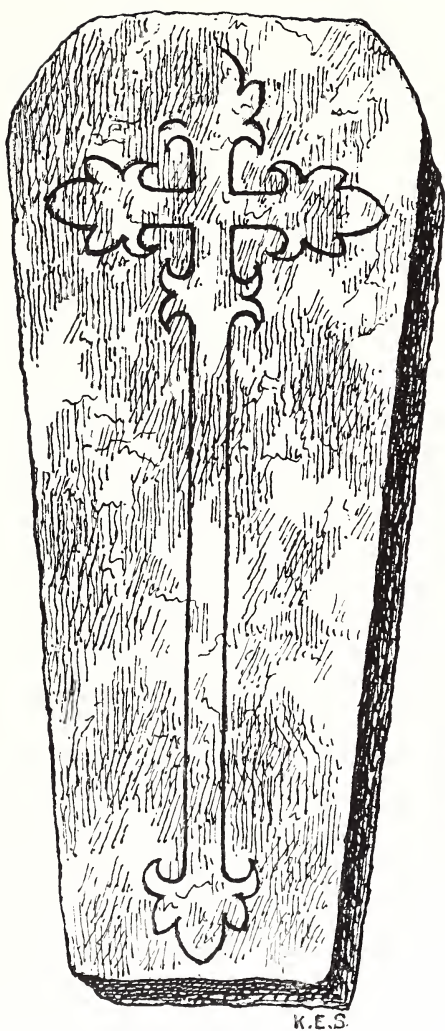


PLATE XXXII.

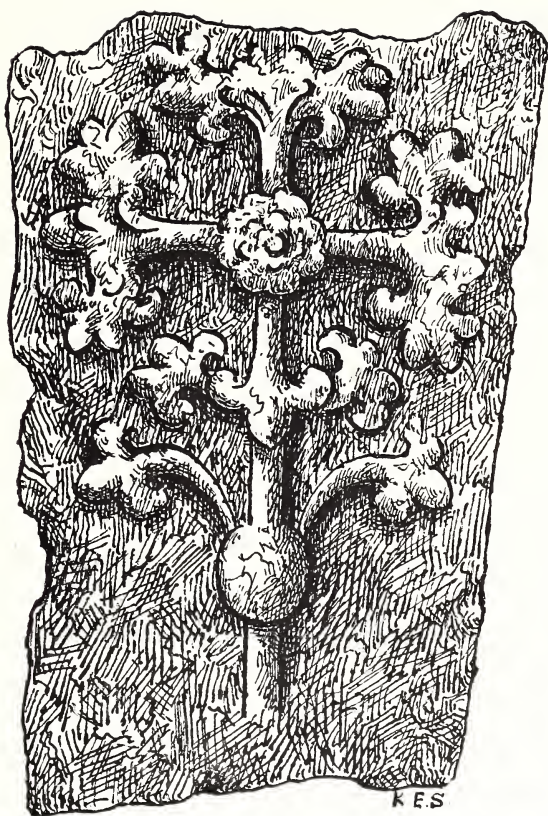


PLATE XXXIII.

St Mary Hall 1891 10/15/57

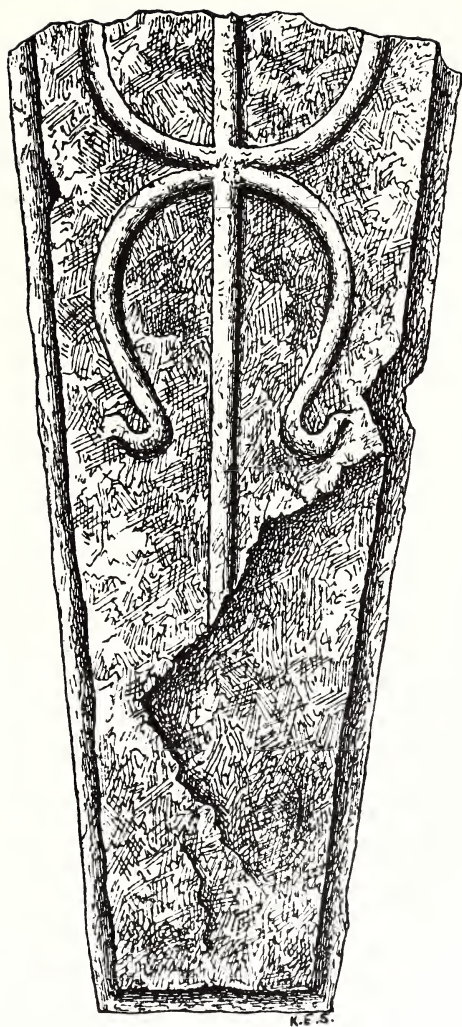


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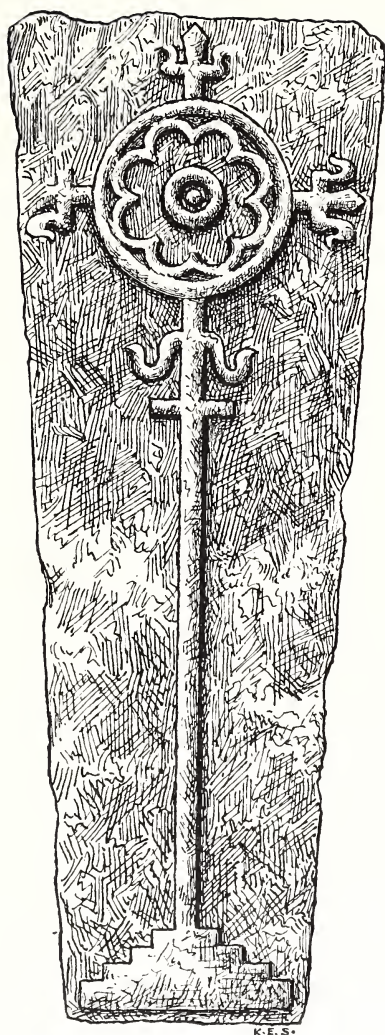


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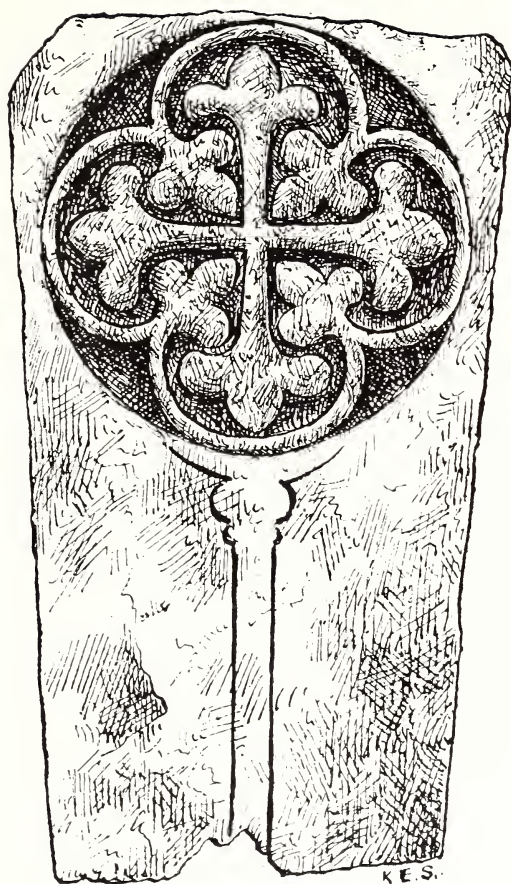
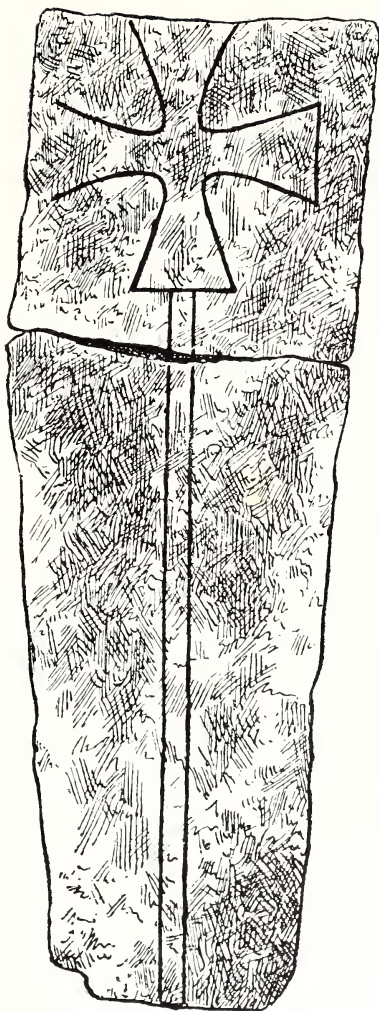


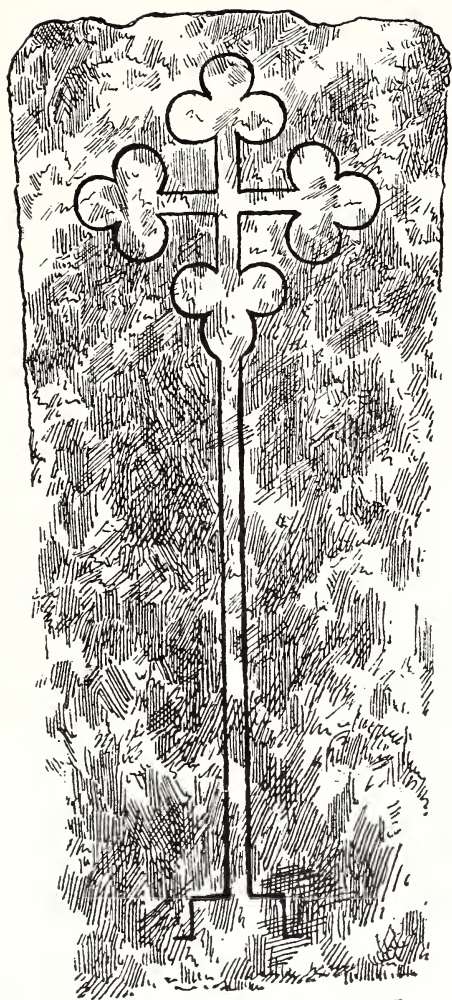
PLATE XXXVI.

Handwritten text, likely a title or description, is visible at the bottom of the page.



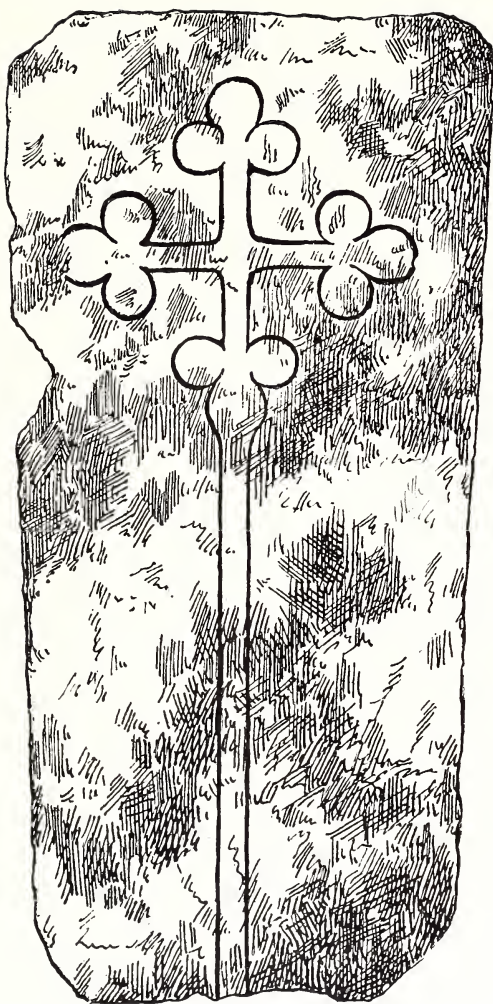
K.E.S.

PLATE XXXVII.



K.E.S.

PLATE XXXVIII.



K.E.S

PLATE XXXIX.

Museo Archeologico Nazionale di Napoli

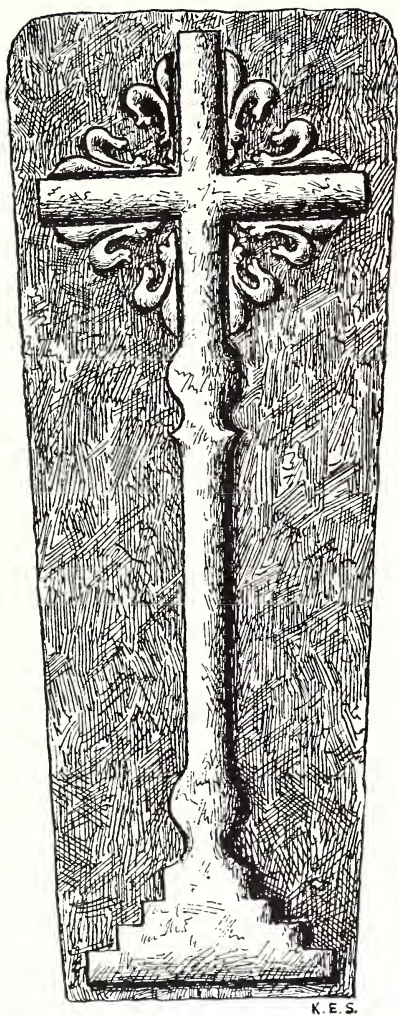


PLATE XL.

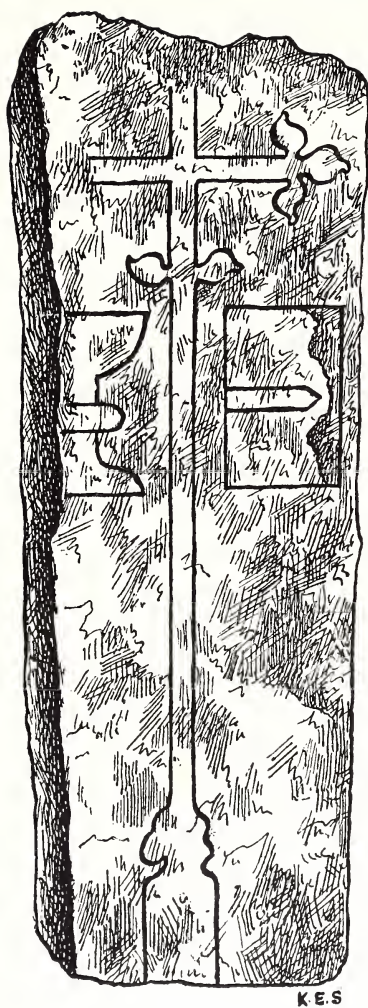


PLATE XLI.

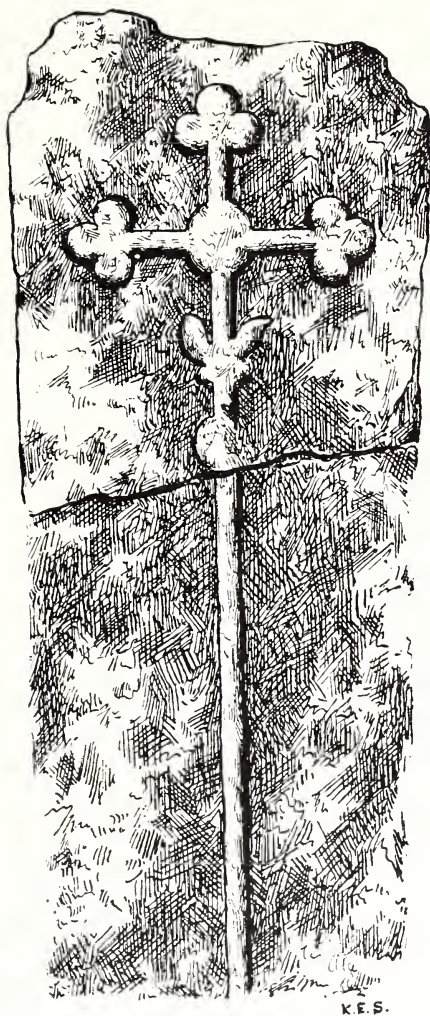
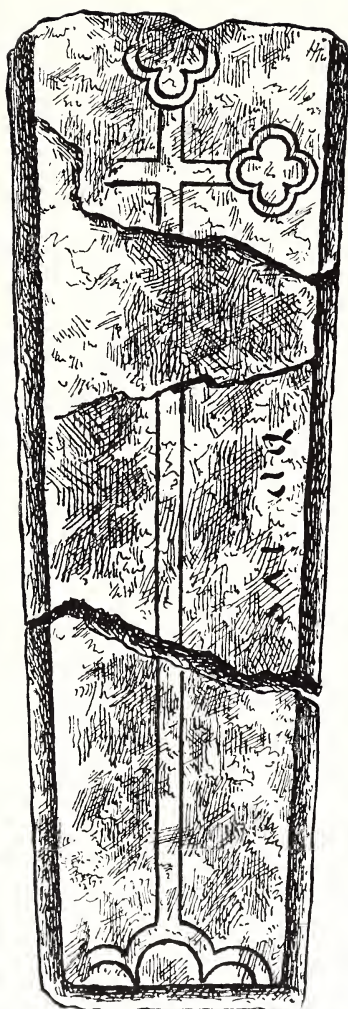


PLATE XLII.



K.E.S.

PLATE XLIII.

Albany New

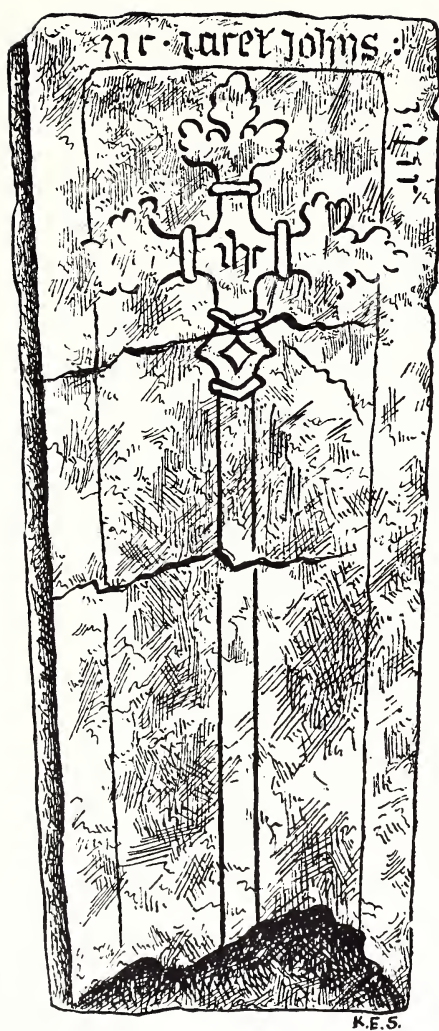


PLATE XLIV.

Tomb of Abbot John

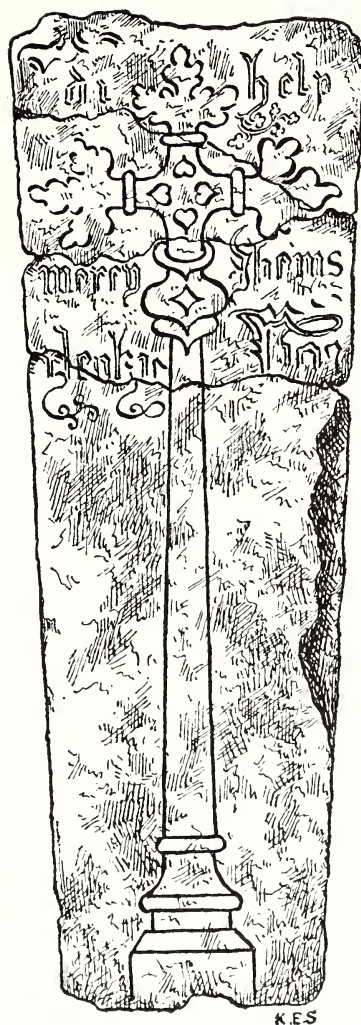


PLATE XLV.

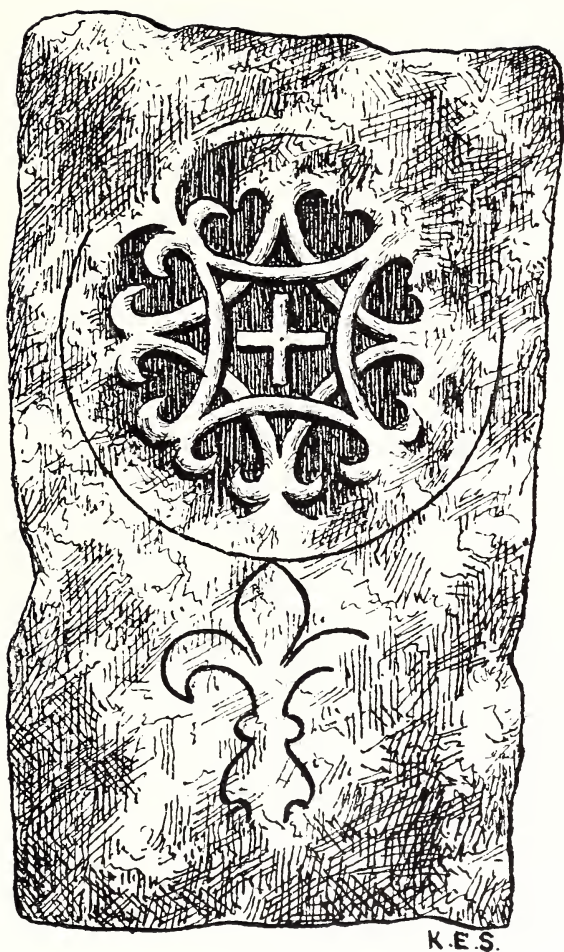


PLATE XLVI.

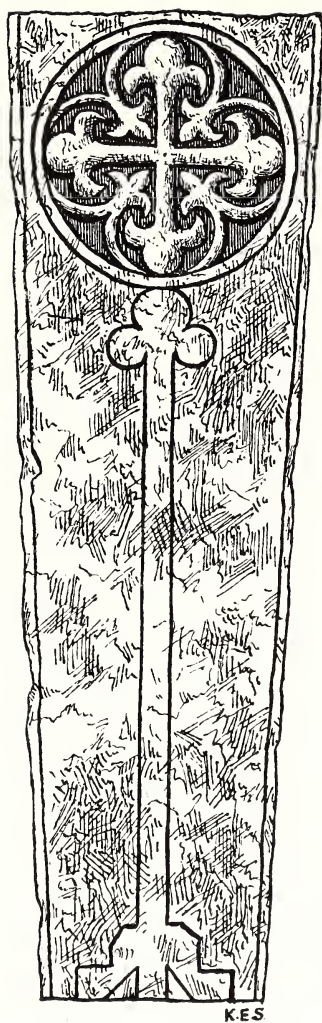


PLATE XLVII.

THE BOOK MAN.

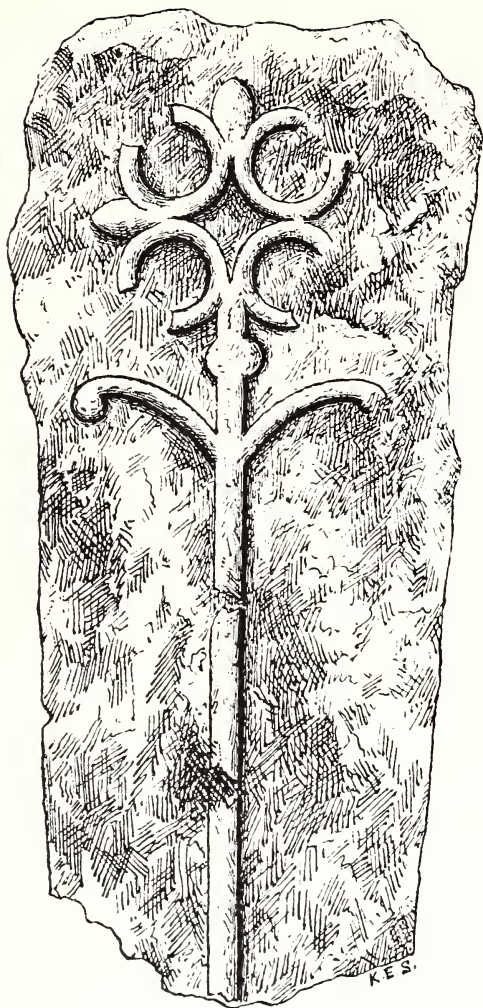


PLATE XLVIII.

Lymphae vent

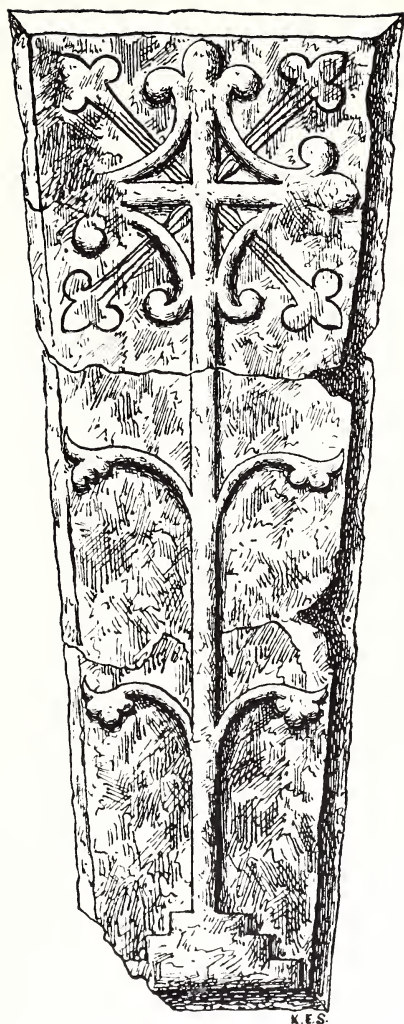


PLATE XLIX.

Peter's Church, Kew

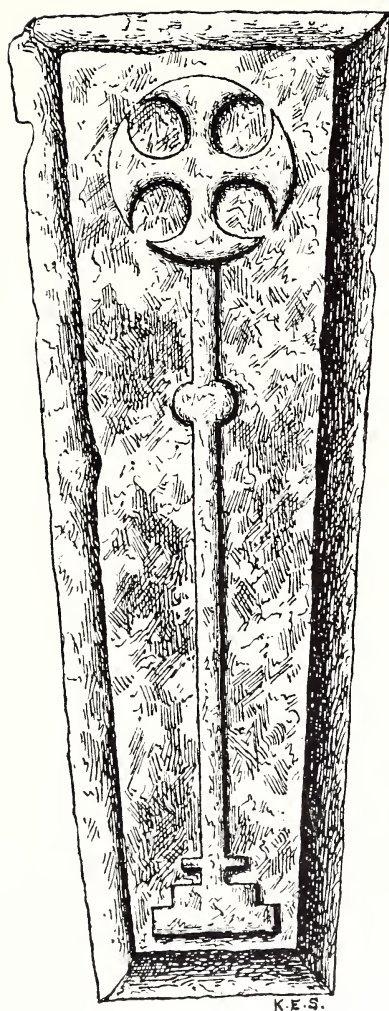


PLATE L.

Conte de la Cathédrale



PLATE LI.

Penenurst, Kent

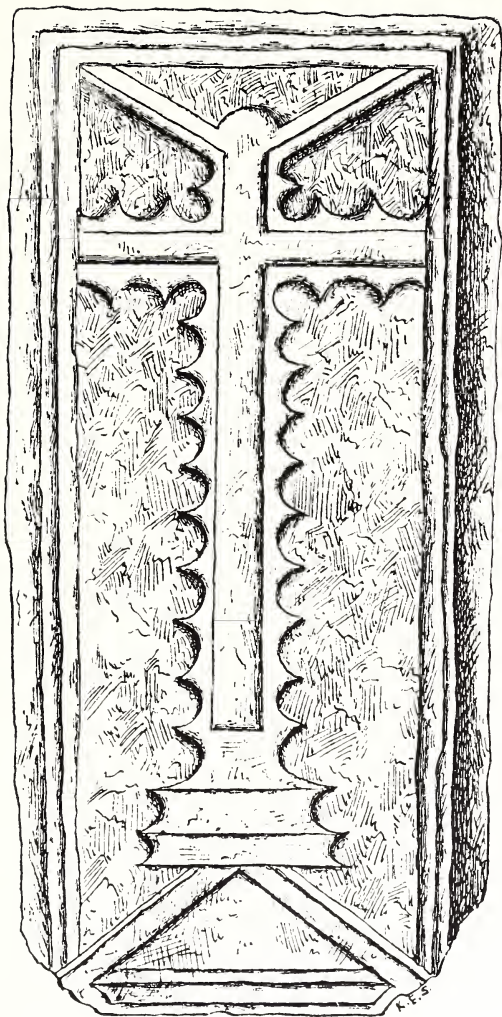


PLATE LII.



PLATE LIII.

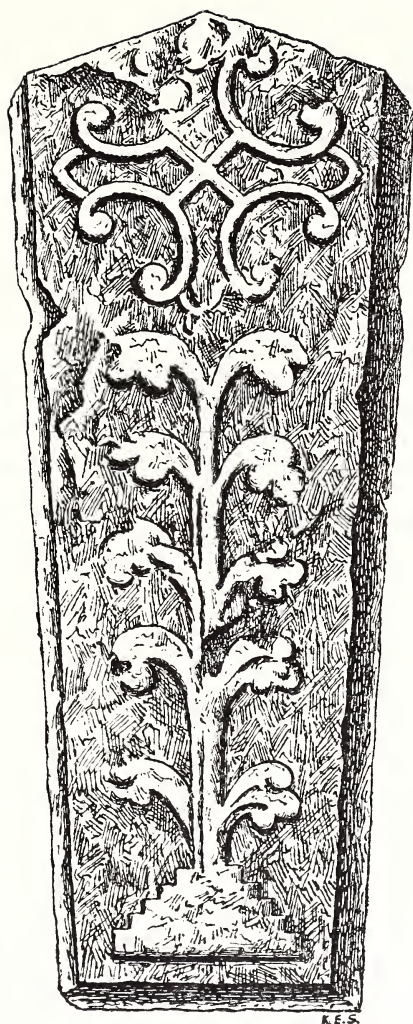


PLATE LIV.

Great Yarmouth

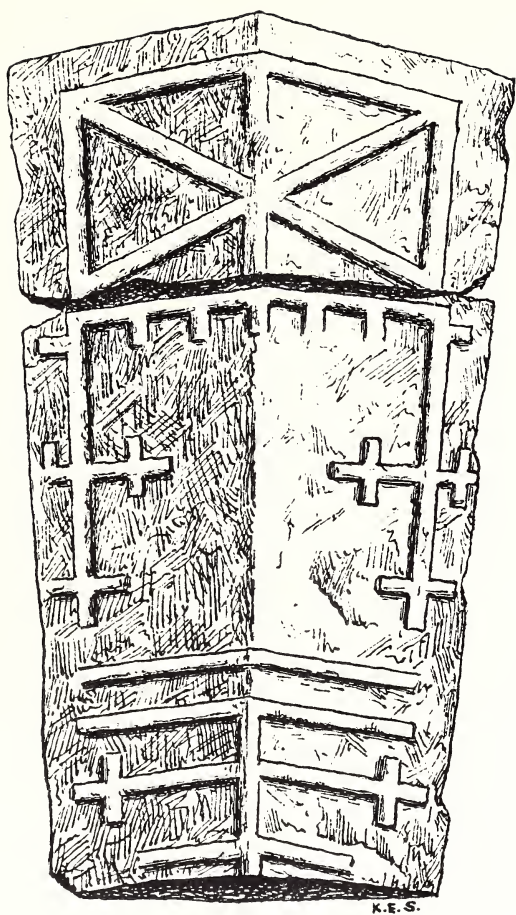


PLATE LV.

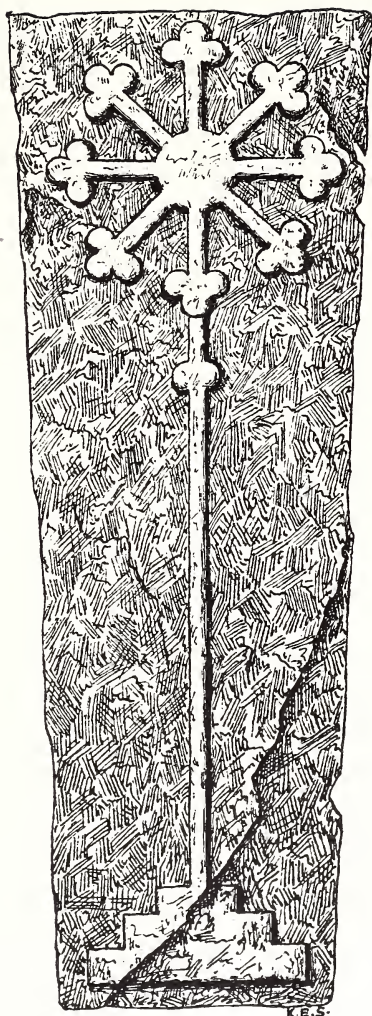


PLATE LVI.

Yarmouth

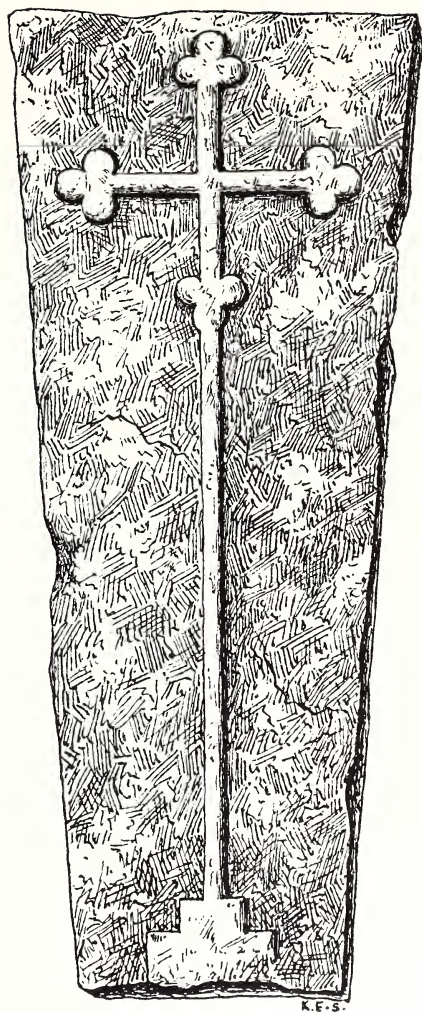


PLATE LVII.

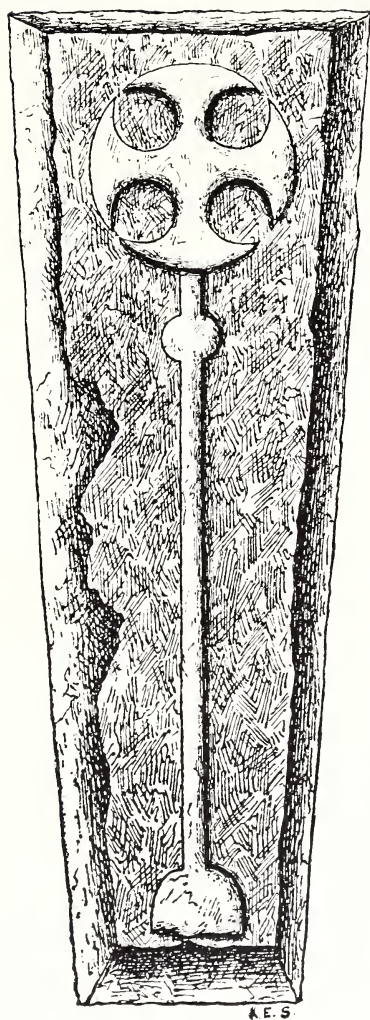


PLATE LVIII.



PLATE LIX.

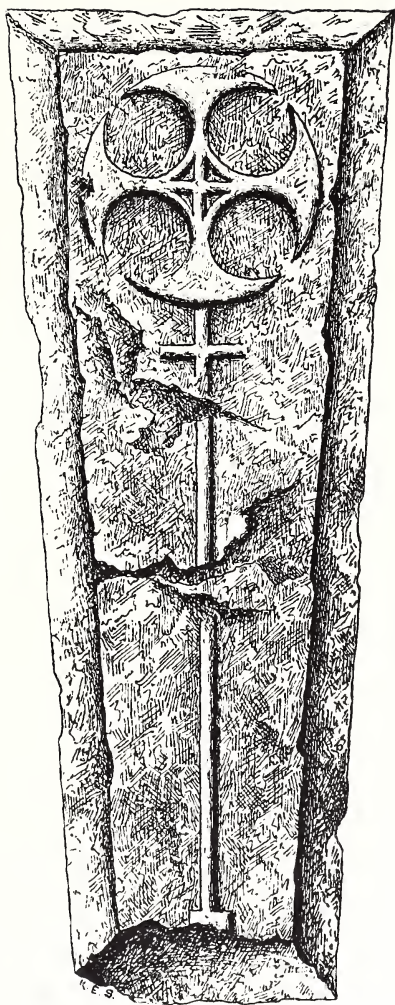


PLATE LX.



PLATE LXI.

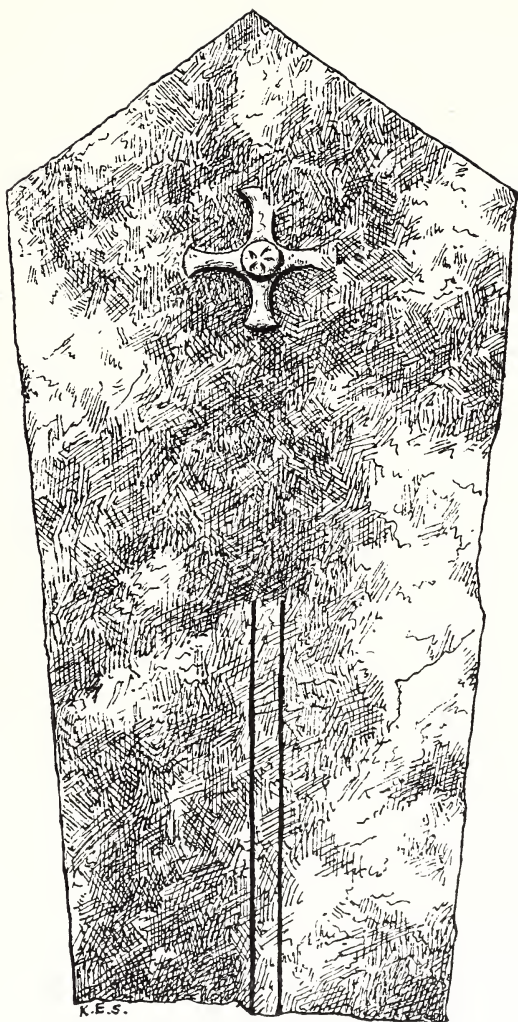


PLATE LXII.





PLATE LXIII.

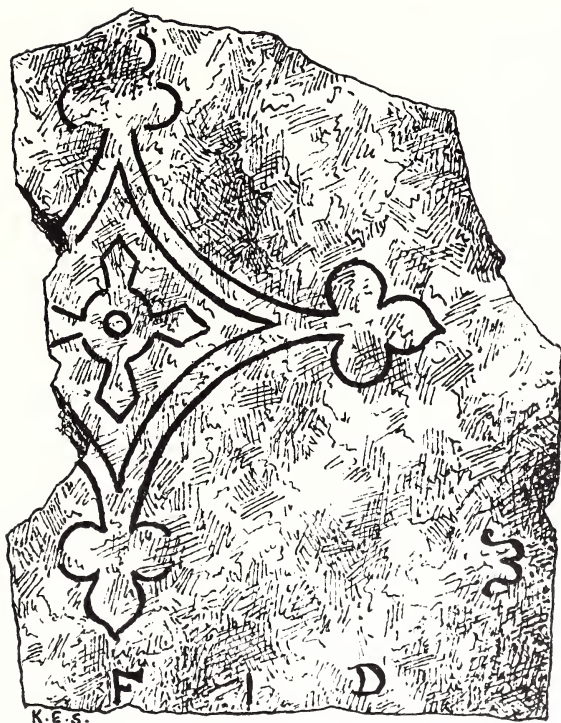


PLATE LXIV.

CHRONOLOGICAL LIST OF CROSS SLABS.

DATE.	NAME.	LOCALITY.	PLATE.
A.D.			
500	St. Brecan... ..	Arran, Ireland	Page 2
822	Conaing	Clonmacnoise, Ireland	A
896	Abbot Blaimac ..	Glendalough, Ireland ... ..	...
992	Maelfinnia	Clonmacnoise, Ireland ... ..	...
1003	Flannchadd	Clonmacnoise, Ireland	B
1060	... ..	Welbeck, Notts. ... ..	...
1100	... ..	Little Dunmow, Essex ... ..	...
1150	... ..	Ewenny, Glamorganshire ... ..	...
1185	Uduard de Broham	Brougham, Westmoreland	C
1200	... ..	Bakewell, Derbyshire	D
1202	Abbot Alan	Tewkesbury ... ..	...
1228	Stephen Langton ...	Canterbury Cathedral	PLATE 50
1239	... ..	St. Pierre, Glamorganshire ... ..	...
1250	... ..	Tintern Abbey	E
1257	... ..	Exeter Cathedral ... ..	...
1295	... ..	Winchester Cathedral ... ..	...
1300	... ..	St. Peter's at Gowts, Lincoln	F
1330	... ..	Rampton, Cambridge ... ..	...
1394	... ..	Holme Pierrepont, Notts. ... ..	...
1405	... ..	Chellaston, Derby ... ..	...
1436	... ..	Jervaulx, Yorks. ... ..	...
1492	... ..	Kirkwood, Yorks.	G
1547	... ..	Lanlivery, Cornwall ... ..	...
1694	... ..	Westham Church, Sussex	PLATE 5

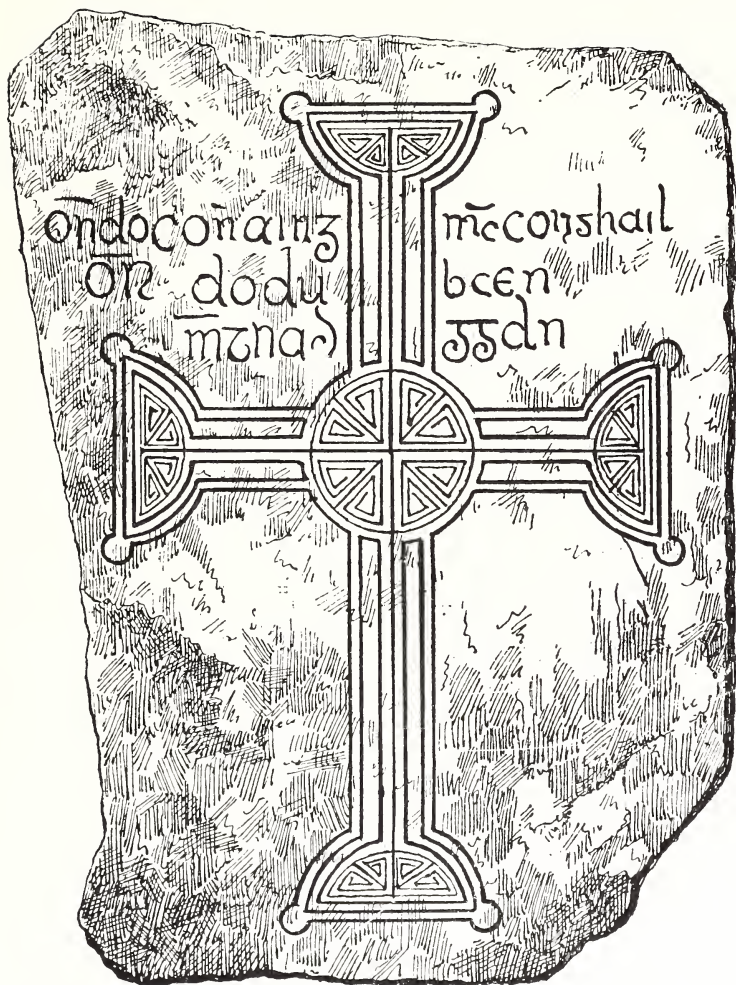


PLATE A.

A.D. 822.

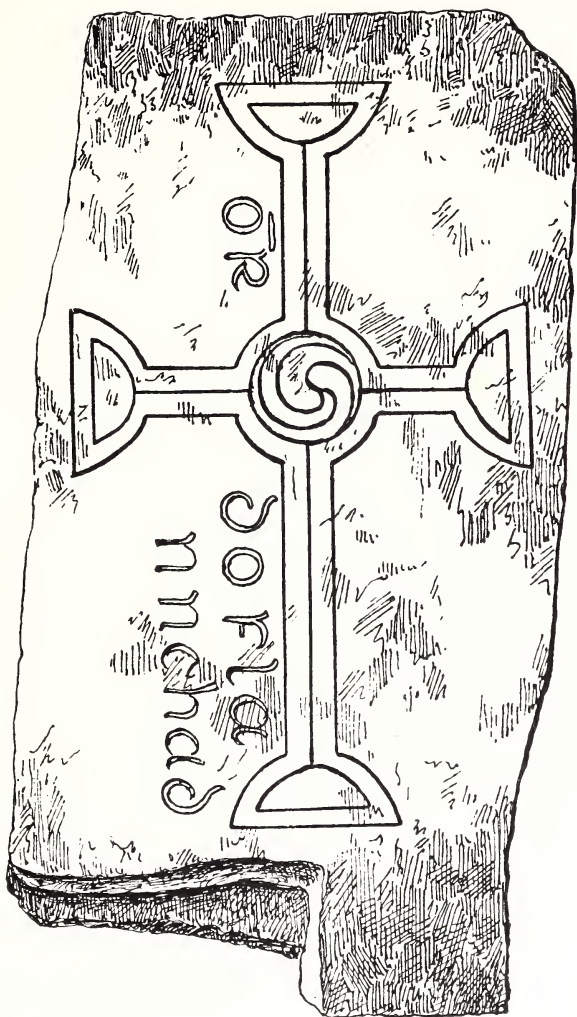


PLATE B.

A.D. 1003.

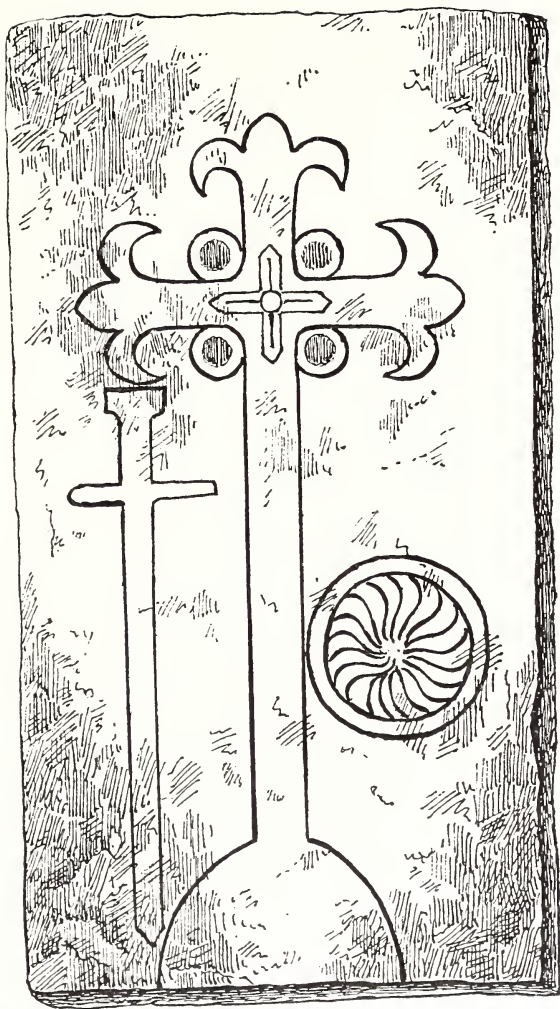


PLATE C.

A.D. 1185.

Bromham, Northamptonshire

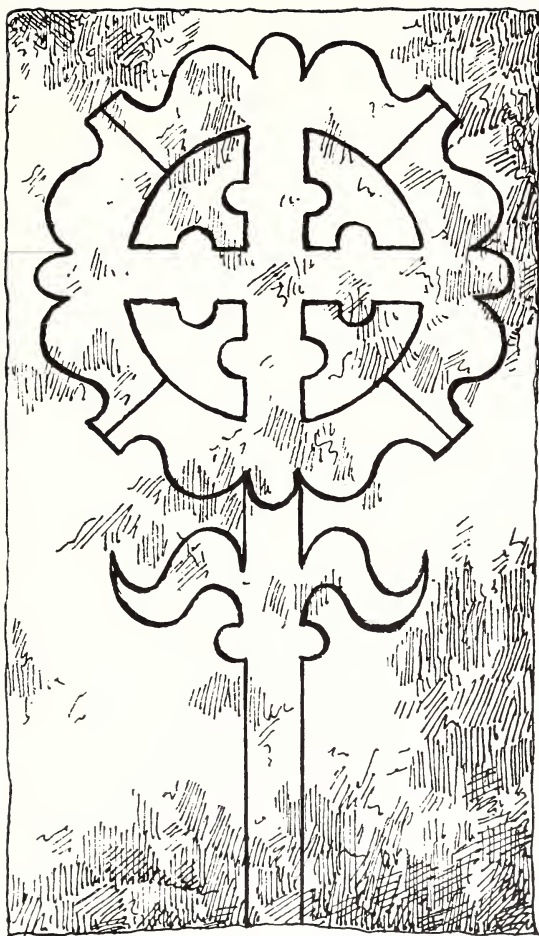


PLATE D.

A.D. 1200.

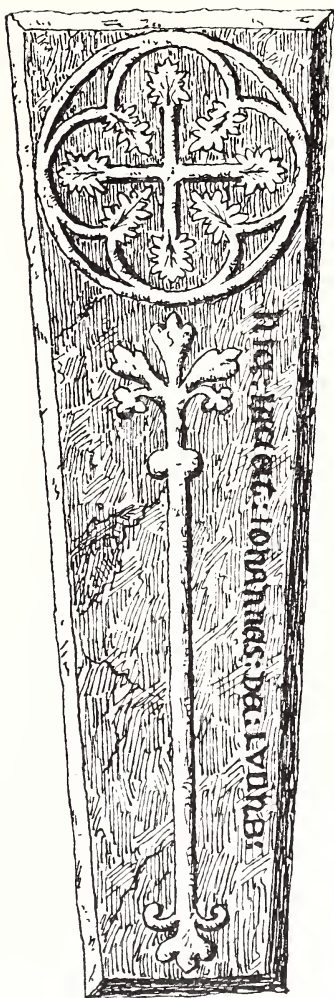


PLATE E.

A.D. 1250.

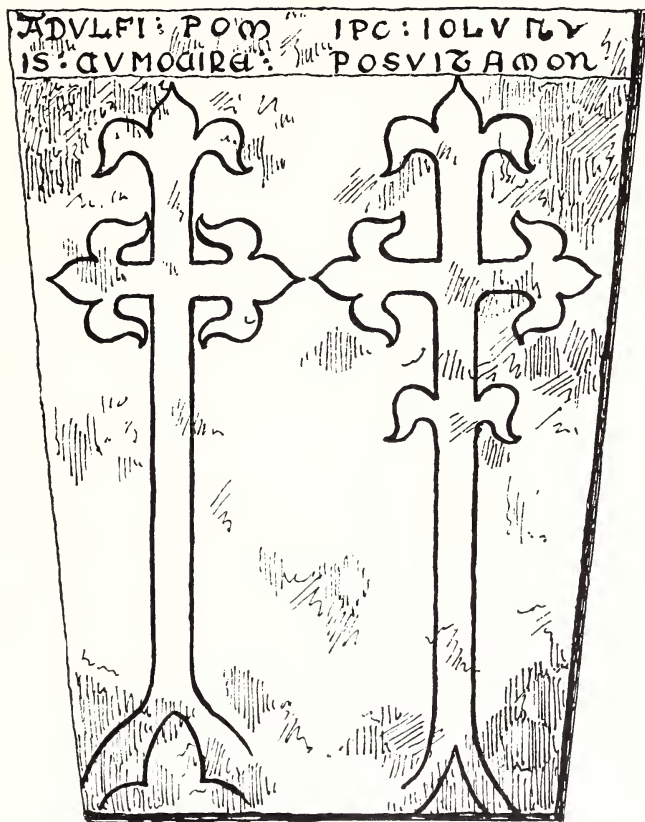


PLATE F.

A.D. 1300.

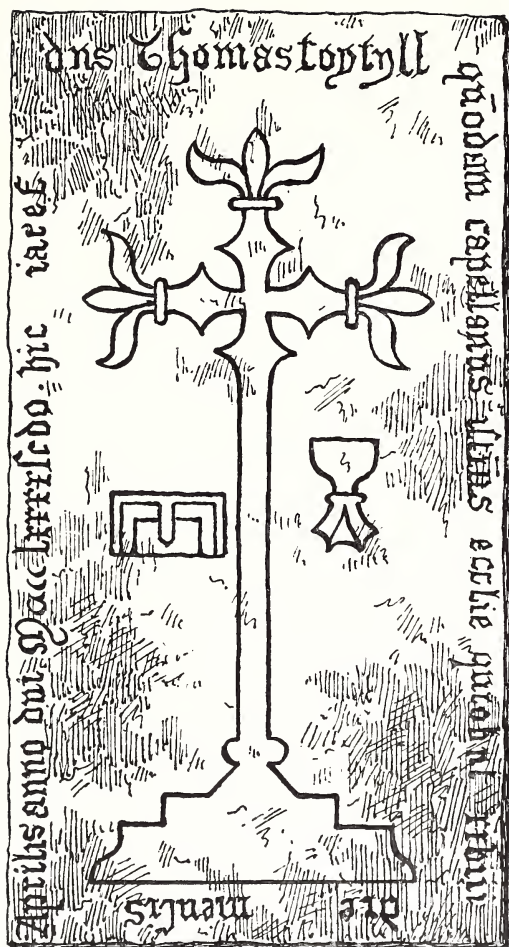
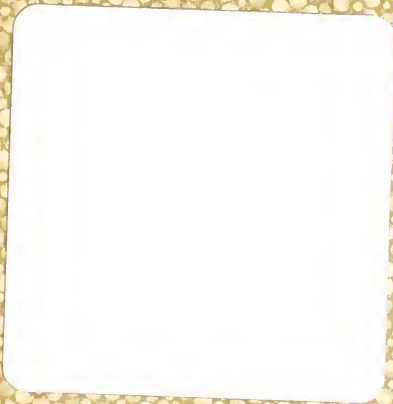


PLATE G.

A.D. 1492.



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